VOLUME XXIX
NO. 15

WHOLE NUMBER
748

VOGUE

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SOCIETY
THE HOUSE

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11 APRIL
1907

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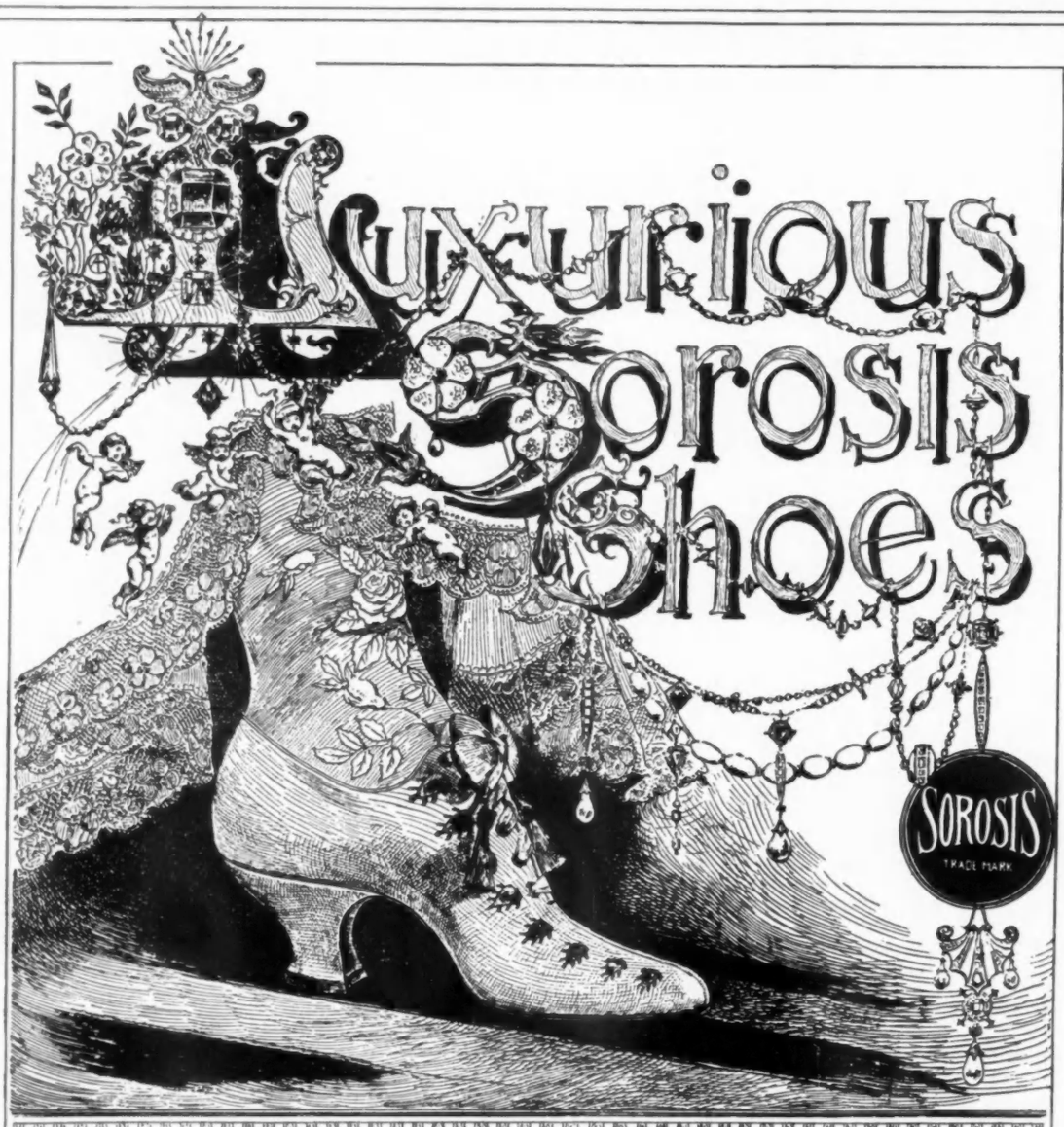

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are whimsical, more or less Shoes that are extremes of the fashion get their most peculiar characteristics at the expense of plain sense and, as a natural consequence, they cost more to make than do simple shapes and things unadorned. Thus it follows that Sorosis Luxurious shoes are expensive Still the interesting fact remains that no other strictly fashionable shoes made today equal them in elegant appropriateness and perfect finish. The above represents this class: Price, $14.

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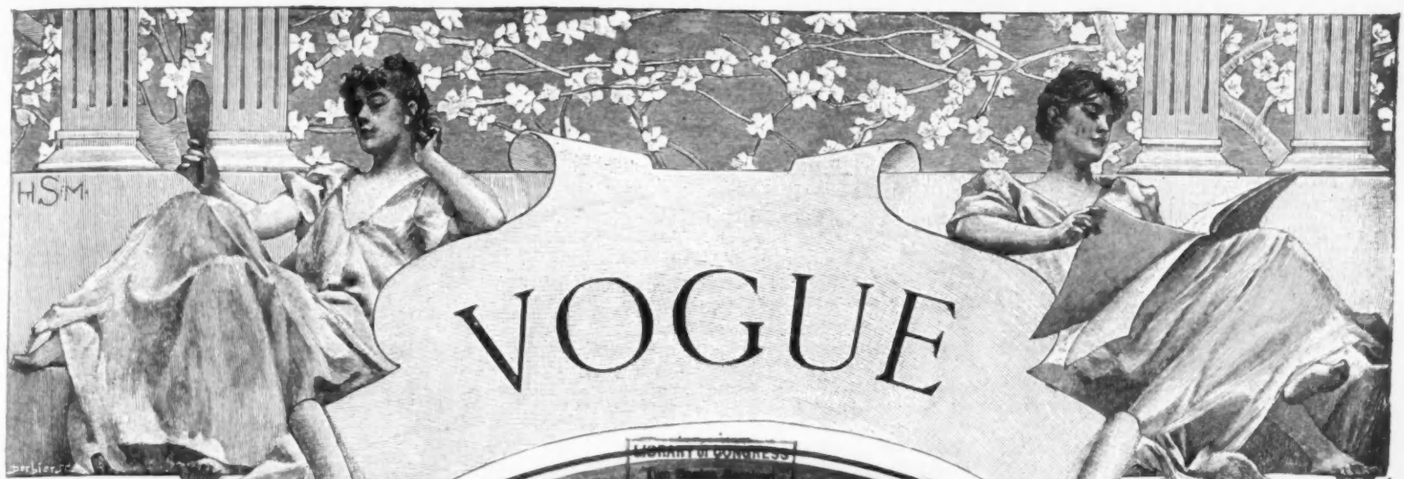

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CONTENTS

11 April, 1907

	PAGE
On Her Dressing Table	534
Haphazard Jottings	535
The Sale And Exchange	536A
Descriptions Of Fashions	536A
A Studio Tea	536A
At The Theatres	536A
Society	536B
Music	536B
Adding To The Leisure Class	538
Carmen Sylva	540
Seen On The Stage	542
What They Read	546
What She Wears	548
Glimpses	549
The Well Dressed Man	550
As Seen By Him	551
Art	552A
Beidemier Work	553
Whispers	553
Seen In The Shops	554
Concerning Animals	555
Vogue Pattern Department	556
For The Amateur Gardener	558
New Road Dust Remedy	558

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A scientific, beneficial, and harmless water softener.

"TOILET"

The newest and greatest of all Toilet Luxuries. Added to the bath—toilet—manicure's finger dip, it removes all traces of perspiration, leaves the skin soft, bright, fresh, and clear, and imparts a subtle perfume that is never distasteful—gives that fluffy effect to the hair. And it's veritable insurance against chapped hands.

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The only perfect support yet produced. For all out-of-door sports it is perfection.

Has no shoulder straps, yet cannot slip or change position. Easy to adjust, holds bust firmly; and can be worn with any corset.

Made to lace or close with hooks and eyes. The best for wear with Shirt Waists and Evening Gowns.

In Batiste, $3.50, Coutil, $3.50, Taffeta, $4.50.

Mail orders promptly filled. Send bust measure only. *When ordering by mail, add ten cents to above prices to cover postage.*

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

THOUGH in England and America the cold bath seems to be regarded with especial favor, French women are far more partial to a less rigorous temperature and the tepid bath is almost universally the favorite with them. Many valuable secrets may be learned of how these baths may serve many purposes, the treatment varying with almost every conceivable condition of nerves or body. Most effectual of all is the aromatic bath where the skin has become feverish, dry or harsh, and it is easily obtainable by any woman willing to take the small amount of trouble involved in purchasing a few ingredients. A bountiful decoction is added to the bath composed of six hundred grammes of finely pulverized carbonate of soda, fifteen grammes of essence of lavender, ten grammes of rosmarin and five grammes of eucalyptus. This mixture quickly stimulates the many small nerves so apt to weary easily by the time a woman has passed thirty.

Especially soothing in effect is a sponging with a basin full of tepid milk to which has been added a tablespoonful of rectified benzoin and a like quantity of extract of orange flowers. As soon as this has thoroughly dried a plunge into tepid water must be taken to wash away the stickiness. On emerging the skin will be found delightfully soft and smooth.

No accessory of the toilet is more luxurious than a deliciously fragrant mixture to soften and perfume the bath. It is safe to say that this is one of the most enjoyable of all the myriad devices for care of the person and has been known and appreciated by womankind for many centuries. Many preparations of this character are rather expensive, but one of the latest additions to the long list is put within the reach of all because exceedingly moderate in price. It comes a white substance in oblong blocks which effervesce as soon as touched by water, throwing out a delightful perfume which at once permeates the water as well at the atmosphere and has a decidedly softening effect on the latter as well. This fragrance does not evaporate quickly, and is distinctly noticeable for hours after using whether in the delicate perfume it gives the skin or the atmosphere of the chamber where it has been used.

A new treatment for the correction of facial blemishes has accomplished exceedingly good results in many cases. The especial enemy against which it wages war is wrinkles—one of the originators of the treatment gives her personal attention to every case. Little ivory rollers are used for the massage. These implements are admirable, several different sizes and kinds being used for the brow, corners of the eye sockets and other parts of the face. They knead the skin instead of pulling it, a special massage cream being used to bring about beneficial results. Other preparations put up under the same management include lotions and ointments of undoubted excellence and special directions are given for their use.

Among the most unfortunate effects of corpulency or advancing age is what is commonly known as a double chin, meaning a kind of fatty growth below the jaw. This spoils the contour of the face and gives a most unsightly heaviness which is certainly much to be deplored. A remedy has been difficult to find, but I have reason to believe that at last a treatment has been invented which will reduce it to natural proportions by a hygienic, non-injurious and speedy process. The affected part must be gently massaged morning and night with a tablet of vegetable juices, and I am told that in a very short time marked diminishing will be noticed. The best point of this treatment is that the skin is not left baggy or wrinkled as in some more strenuous methods, but is toned up and rendered firm by the subsequent application of an equally efficacious lotion. The price $12.50, includes sufficient of both preparations to cure a recent accumulation of this growth, but in cases of many years standing it may be necessary to purchase an additional remedy which will bring the price up to $18.75. However, in my opinion this expenditure is certainly well justified because the results are so reliable and thorough.

Among the most excellent creams is one put up in collapsible tubes for 25 cents. Much has been said in its praise, and I am assured that pure ingredients only are used in its composition. It has a light fine body and penetrates the pores easily, acting as a tonic to restore the action of the glands, building up tissues and laying the foundation for a clear, smooth skin. This cream is not announced as a cosmetic, but rather as a remedy to relieve minor epidermal ailments, and the evil effects following the use of injurious preparations. It should be well worked into the skin, allowed to remain on all night and washed off in the morning. The cleansing properties are very marked, and it will clear the skin immediately of all dust or grime.

An excellent preparation for shampooing the scalp is made by the owner and is especially reliable in regard to purity of the ingredients. It contains glycerine and pine tar, both of which substances are of decided utility in unhealthy conditions of the scalp. Glycerine has a beneficial effect upon the skin and pine tar possesses antiseptic qualities. Therefore, by using this soap as a shampoo the benefits of local massage are obtained as well as the detergent action of a soap and marked remedial qualities. Pine tar, besides its antiseptic virtues, has an action on morbid secretions of the skin which renders it peculiarly useful, lessening congestion or scurfiness by keeping the cells of the epidermic layer in good condition.

For use at the toilet or bath this soap will be found an excellent cleanser; it lathers freely, neutralizes the bad effects of cosmetics and leaves the skin soft, smooth and elastic. Half the trouble with the average complexion is that the face is not washed thoroughly enough and absolute cleanliness is the first requisite to health and beauty. To keep it thus, soap as well as water may be used in many cases, but too much care cannot be shown in the selection of the former since a poorly prepared or impure soap will work great havoc with any skin. Find a soap that agrees with your particular quality and it will be found the best possible agent for keeping the skin in good condition. Many women prefer a facial cream for this purpose and frequently this has quite as good or even a better result.

SHOPPING THROUGH VOGUE

Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

The fee for this shopping service is 25 cents for each article purchased, irrespective of costs or quantities.

If a desired article is not obtainable for any reason Vogue will at once return the money sent to it, but will not return the fee—the fee being for work Vogue has to do, whether the article can be had or not.—Address

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Tailored Hats for Women

The above illustrates one of our many newest creations

For Spring Wear

The hat is made of Bermuda braid, bound with navy French straw braid and embellished with delicately blended Egyptian green roses, shaded to old rose, with a spray of natural green wheat to the side and semi-circled with green foliage.

Price $10.00

Can be duplicated in any color combination. Goods carefully packed and sent to any part of the United States.

Hawes Hat Company

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Delicate Gowns Cleaned

Our improved dry process is the only safe way. Work is done entirely by experts. Customers in every section of the country attest the superiority of our methods.

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French Scourers and Dyers

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A PERFECT SKIN FOOD

BEECHAM'S

Vere de Vere Cream

Builds up the RELAXED TISSUES and MUSCLES of the FACE and NECK. Nourishes the pores and removes BLACKHEADS, BLEMISHES and BLOTCHES. Price, 65c. Explicit directions accompany each jar. For sale at all first-class Dry Goods Stores, or address

BEECHAM'S LABORATORY,

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NEW TRAVELLING BOX
with Sifting Top 50 cents

SWEET BRIAR
DUSTING POWDER

the positive deodorizing toilet powder.

Sweet Briar imparts a fresh delicate fragrance to the skin and makes it white and smooth.

Every woman who appreciates the charm of always being fragrant and sweet, even under the most trying conditions, should have Sweet Briar Powder on her dressing table for daily use as a toilet powder.

Sweet Briar is prepared by myself, daintily packed in purple and gold boxes and privately addressed to you.

Write to me enclosing 50 cents for a travelling box or one dollar for a four-ounce box. You will be delighted with Sweet Briar.

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SPRING WATER

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TRADE MARK REG. U.S. PAT. OFF.

BLANKETS

are a revelation in beauty, comfort and utility; light, warm, durable; thoroughly hygienic because made on mesh system. Ideal for gifts.

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All dealers; see above trade mark on each. Krinkledown by the piece, 26 in. wide; 60c yd. Genuine bears trade mark on selvage.

Samples and Booklet No. 3 free.

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Sole Makers of Elderon Eiderdown.

FOR THE TEETH

CALDER'S
SAPONACEOUS

Standard rigidly maintained for over fifty years

Sold at all Shops. In glass or the new aluminum cans 25c. Travelers' Size by mail 10c

DENTINE

PREPARED BY
Albert L. Calder Co.
PROVIDENCE, R. I.

HAPHAZARD JOTTINGS

PRESERVATION OF OUR TREES

THE season of floods is hardly over and several localities have suffered severely, among others the upper Ohio Valley, which was greatly damaged by the rise of the Ohio River, that wrought ruin and devastation—a preventable catastrophe however. This flood was due fundamentally, according to the chief of the Forestry service, to the cutting away of the forests on the watersheds of the Allegheny and Monongahela Rivers. High and steep are the Allegheny Mountains and they receive a heavy rainfall. It is here that the rivers named have their rise, and the valleys through which the mountain streams flow being narrow and deep, the de foresting of the mountains is accomplishing their ruin. All along these rivers the devastation is so widespread that the value of the property destroyed in this one flood, it is estimated, would be sufficient to buy enough lands at their head streams to fully protect them. When will the people of this country come to realize the value of trees to man? It is sickening to go into the suburbs and witness the positive glee with which trees are sacrificed upon every possible occasion. The need of popular propaganda not only in behalf of tree-planting but of tree-sparing is great.

SALVATION ARMY'S SUICIDE BUREAU

The Suicide Bureau of the Salvation Army at its Fourteenth Street headquarters which has been in operation for some weeks, has had come to it thus far no fewer than thirty-five women and men who had decided upon self destruction. Germans have been in the majority, and women have been very much in the minority. Some of the cases were sufficiently tragic, one of them being that of a southern man who came to New York expecting to get work, but failed to do so because of deafness.

The poor man without friends, money or tools found his way to the Suicide Bureau as a last hope. Tools were bought for him by the Salvation Army and he was given work by which he could earn sufficient to pay his way back to the south. The Bureau is to be continued and its manager Col. Holland is greatly desirous that the fact of there being such a bureau should be widely advertised so that those unfortunates who reach the despairing limit of suicide may know where to look for aid.

THE NEW LANGUAGE

The new International language, Esperanto, is coming on apace. Indeed it has attained to the distinction of two regularly published journals, one hailing from Oklahoma City and the other from Boston, while there are forty or more other journals devoted to its exploitation published in other parts of the world. The western journal is called Amerika Esperantes, and its editor is quoted as saying that the movement in this country amounts to a craze. Through his own journal and others in whose columns the language is presented, the editor is able to reach regularly 700,000 people. Nearly all the delegates to the first international Esperanto congress held in Boulogne, had learned exclusively from text books, and yet it was possible, it is claimed, not only for persons of different nationalities to comprehend each other, but to do so with ease.

THE SALOON LICENSE QUESTION

At Riverhead L. I., is an independent clergyman who has declared his intention of both working and voting for licensing saloons. He has startled the community by publicly attacking the action of the Women's Christian Temperance Union in opposing license and has asked, among other things, whether anyone was so foolish as to believe that liquor is not sold in the town right along. "The saloon keeper is laughing at you," he says. "He too is a no license man. Hurrah for the white ribbon and free selling. Nobody is fooled except the dear good women who live in the dreamland of prohibition." But it is doubtful if even this raillery will awaken the women to a realization of the facts of the case.

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Importing Milliner

Smartest Millinery Shop in the West

Representative for all Leading High-class Tailored Hat Houses Including

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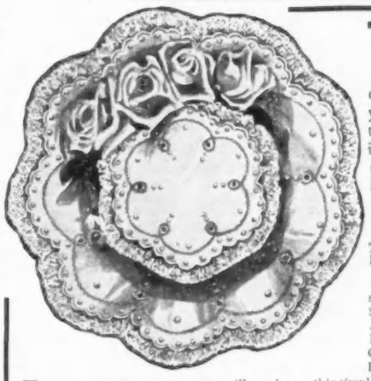

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For 85 Cents we will send you this simple yet beautiful Embroidered Hat design No. 9341, stamped on fine lawn, with complete directions for working, and a year's subscription to HOME NEEDLEWORK MAGAZINE, beginning with the April, 1907, issue, and the February, 1907, issue free. Seven splendid numbers. Over 600 pages of fancy work designs. Money refunded if not satisfied.

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OLD ENGLISH SHAMPOO POWDERS
(FOR MAKING THE HAIR LIGHT AND GLOSSY)

A pure, antiseptic tonic wash which adds lustre and brilliancy, and does not darken the hair. Recommended by physicians for delicate hair. Box of three shampoos, 25 cents, or 14 for $1.00, postpaid.

If any assurance were wanting of the absolute purity of Mrs. Mason's preparations beside the fact that many of New York's representative women are, and have been for years her patrons, it may be had in the fact that the London agents for her specialties are Messrs. Roberts & Co. of 76 Bond Street, Chemists o the King and Queen of England.

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CARD DIRECTORY

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11 April, 1907

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Why don't you tell
Vogue's readers
what you have to sell?

Among the thousands who read Vogue each week there is sure to be somebody who would like to have the very thing which you would like to sell. We have a special column designed to bring together buyers and sellers among our readers. It is

"The Sale and Exchange"

full particulars regarding which you will find on opposite page of this issue. There are great possibilities for mutual service in this column, and we want our readers to make the most of them.

Put in a few lines about that bit of bric-a-brac you are tired of, those books you would like to sell, the wardrobe you have had to discard on going into mourning, or the knic-knacs you make so skilfully, and see how promptly they
Will bring you a customer

THE SALE AND EXCHANGE

Under the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

274 4 April, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

245. Four dozen Austrian China Tea Cups tinted in pale blue and gilt at top of cups; wreath of flowers inside cups, saucers to match same in green. Value $4.50 a dozen, sell for $3.

248. Beautiful antique seed pearl necklace, worth $250, will sell for $100.

267. Twelve pieces of oak dining-room furniture. Chairs in green leather. Nine pieces of white enameled bedroom furniture. Eleven pieces of best silver plate. Kitchen articles of best make. Everything first class and in perfect repair.

268. At less than cost material—pearl gray crepe de chine gown, elaborate street three-piece suit blue and green changeable taffeta beautifully trimmed. White embroidered batiste robe, 40 bust.

HAND-WORK

252. Hand-embroidered petticoat flounces $5 up.

260. Hand-embroidered chemise, nightgowns, hats, etc.

263. Artistic hand-embroidered maternity gowns, $25 up.

266. New designs in fancy work. Orders taken for special designs. $2 deposit required for articles sent for selection.

SPECIAL SERVICES

269. Lady acts as selling agent for women with overstocked wardrobes.

DESCRIPTIONS OF FASHIONS

PAGE 541

UPPER LEFT AND RIGHT.—Front and back views of corset of embroidered batiste with deep hip and back; the additional straps at the sides of back reduce the hips and at the same time give support to the abdomen. The top is trimmed with lace and ribbon, and the garter attachments are of shirred satin ribbon to match the batiste.

LOWER LEFT.—Maternity corset with lacings at the sides of front, and side strap supporters for abdomen, which also hold the hips well down; this is made in broché, coutille, batiste or figured batiste.

LOWER RIGHT.—Broché corset with strap hip reducers, the model mediumly long, over hips and back. The garter attachments are of shirred satin ribbon, and lace and ribbon trim the top. Any of these corsets can be had in every style of corset materials.

PAGE 552

LEFT FIGURE.—Motor coat of green, gray and tan plaid English tweed in spring weight; the collar and cuffs are inlaid with gray velvet. There is a detachable shield cape that fastens on left shoulder which is closely stitched at the border and is fastened with smoke pearl buttons rimmed with dull gilt. A safety strap fastens below the cape to prevent any possibility of the coat unbuttoning.

MIDDLE FIGURE.—Gray leather motor coat with flame color leather collar and cuffs. The belt is stitched on the coat and the flounce top in the coat skirt is outlined by rows of stitching. Oxidized silver buttons fasten and trim this coat.

RIGHT FIGURE.—Natural color pongee automobile coat in modified Empire effect at the back, and sides of front, the lower part sufficiently full to accommodate an elaborate gown without crushing it. Ivory color pearl buttons fasten the double-breasted fronts and trim the tab ends of bolero.

A STUDIO TEA

SImon is one of the most prominent painters of Breton peasants and of scenes in their lives; he also paints portraits of modern women. One anticipates a new work from him with great interest, and is certain to enjoy it when exhibited. This beautiful composition of his (reproduced on the middle page of this issue) depicts a little tea party in his studio. Two years ago it appeared in the Paris Salon, and last year, in Pittsburg, it took a prize.

It was bought then by a resident of Pittsburg, and remains in that city. Simon himself, the man wearing glasses, is seen in the background of the picture; beside him, his nose tip-tilted, and red-bearded, standing in profile, is the artist Cottot. In front of these two, stout and sedate, sits the artist Renée Menard. One of the two men at the left is also an artist, the other is a Parisian writer. The graceful woman turning her lovely back is Madame Simon, the wife of the painter. The dainty little maidens, one blonde-haired, the other dark, are their daughters. The gowning of all the women is a happy mélange of modes taken from several periods, all in delicate color tones, lovely against the sombre walls of the studio.

Renée Menard is a landscapist, dreamy and poetical, seeing visions which you guess at. Usually there is a Greek Temple, and over all hangs an air of mysticism.

Cottot, like Simon, is a painter of Breton scenes; not of figures, but always the sad landscapes, and the drear and desolate shores of Brittany.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place — Ben Hur
Astor Theatre, B'way and 45th St. — The Ambitious Mrs. Alcott
Belasco, 42nd St., West of Broadway — The Rose of the Rancho
Bijou, 30th St. and B'way — Nazimova in The Comtesse Coquette
Berkeley Lyceum, 44th St. — The Reckoning
Broadway Theatre, B'way and 41st St. — Anna Held in The Parisian Model
Casino, Broadway cor. 30th St. — Louis Mann in The White Hen
Criterion Theatre, B'way and 44th St. — The Tattooed Man
Daly's Theatre, 30th St. and B'way — The Spring Chicken
Empire Theatre, 40th St. and B'way — Ethel Barrymore in His Excellency the Governor
Garden Theatre, 27th St. and Madison Ave. — The Ben Greet Players
Garrick, 35th St. and B'way — Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way — Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way — The Orchid
Hippodrome, 44th St. and 6th Ave. — Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way — Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way — Vaudeville
Union Square Theatre, at 14th St. — Continuous Vaudeville
23d St. Theatre, near 6th Ave. — All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave. — Continuous Vaudeville
58th St. Theatre, at 3rd. Ave. — All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way — Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way — Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'way — When We Were Twenty One
Lyceum Theatre, 45th St. and Broadway — The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way — Ermete Novelli
Madison Square Theatre, 24th St., near B'way. — Carlotta Nillson in The Three of Us
Majestic, 59th St. and B'way — The Social Whirl
Manhattan Theatre, 33rd St. and B'way — The Mills of the Gods
New Amsterdam Theatre, West 42nd St. — The Grand Mogul
New York Theatre, B'way and 45th St. — The Land of Nod
Savoy, 34th St. and B'way — The Man of The Hour
Wallack's, 30th St. and B'way — A Marriage of Reason
Weber's, 29th St. and B'way — The Dream City and The Magic Knight

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ENGAGED

Robinson-Draper.—Miss Corinne Robinson, daughter of Mr. Douglas Robinson to Mr. George H. Draper.

Stevens-Emory.—Miss Elizabeth Winthrop Stevens, daughter of Mr. Ledyard Stevens, to Mr. William H. Emory, Jr.

Thurston-Hackett.—Miss Amy Richardson Thurston, daughter of Mr. William R. Thurston to Mr. Chauncey C. Hackett.

WEDDINGS TO COME

Akin-Wickersham.—30 April, St. George's Church.

Burden-Rives.—17 April, Grace Church Chantry.

Chauncey-Fargo.—25 April, St. Thomas's Church.

Ellison-Foard.—18 April, Grace Church, Baltimore.

Hoppin-Burlingame.—23 April, St. James's Church.

Kinnicut-Tuckerman.—18 April, Church of Incarnation.

Lawrence-Loew.—11 April, at the residence of the bride.

Porter-Kennedy.—29 April at the home of the bride's parents.

Reese-Bliss.—16 April, Grace Church Chantry.

Wheeler-Pearce.—18 April, Holy Trinity Church, Phila.

WEDDINGS

Douglas-Kountze.—Mr. J. Gordon Douglas and Miss Annie Ward Kountze, daughter of M. Lurther Kountze, were married on Thursday, 4 April, in St. Thomas's Church. Maid of honor: Miss Sybil Douglas. Best man: Mr. E. Townsend Irwin. Ushers: Mr. Kenneth B. Schley, Mr. Cyril Hatch, Mr. Harry B. Hollins, Jr., Mr. W. de Lancey Kountze, Mr. Pierre Lorrilard, Jr., and Mr. Arthur B. Randolph. Present were: Mrs. Richard Irwin, Mr. and Mrs. William Woodward, Mr. and Mrs. T. J. Oakley Rhinelander, Miss Cryder, Mr. De Lancey Coster, Mr. F. L. V. Hoppin, Mr. Frederick H. Baldwin, Mr. George C. Munzig, Mr. and Mrs. John J. Wysong, Mr. and Mrs. E. Reeve Merritt, Mr. and Mrs. W. Emlen Roosevelt, Mrs. William Jay, Mr. and Mrs. Arthur Iselin, Mr. and Mrs. Charles M. Oelrichs, Mr. Monson Morris, Miss Sallie Dixon, Mr. William May Wright, Major G. Creighton Webb, Mr. William S. Moore, Mr. W. Harold Brown, Mr. Coster Wilmerding, Mrs. Arthur Welman, Mr. and Mrs. Charles A. Post, Mr. and Mrs. R. Fulton Cutting, Miss Louise Sands, Mr. and Mrs. Ogden Mills, Mrs. W. Barclay Parsons, the Count and Countess Langier-Villars, Mr. and Mrs. W. Barclay Parsons, Miss Sylvia Parsons, Mr. Schuyler Parsons, Miss Eve Parsons, Dr. and Mrs. J. McG. Woodbury. Mrs. Buchanan Winthrop, Mrs. H. Rogers Winthrop, Mrs. George H. Bend, Miss Bend, Miss Amy Townsend, Mr. and Mrs. W. Rathbone Bacon, Mr. and Mrs. I. Townsend Burden, Mr. and Mrs. Bradish Johnson, Mr. Bradish G. Johnson, Mr. T. Markoe Robertson, Mr. McRa Livingston, Miss Madge Clarkson, Mrs. George Kingsland, Miss Kingsland, Mr. and Mrs. Daniel T. Worden, Mrs. Glen Collins, Mr. and Mrs. Edward N. Talier, Mr. and Mrs. Henry L. Burnett, Mr. and Mrs. Henry Coster, Miss Coster, Mr. and Mrs. Austen Gray, Mr. and Mrs. Henry Whitney Munroe, Mrs. Frederick Pearson, Miss Pearson, Mr. and Mrs. John E. Alexander, Mr. and Mrs. Charles B. Alexander, Miss Alexander Mr. and Mrs. Richard Mortimer, Miss Mortimer, Mr. and Mrs. Prescott, Lawrence, Miss Katherine Lawrence, Mr. and Mrs. W. Watts Sherman, the Misses Sherman, Mr. and Mrs. Eldridge T. Gerry, the Misses Gerry, Mr. and Mrs. H. Le Roy Emmet, Mr. and Mrs. Henry Clews, Mr. and Mrs. W. Goadby Loew, Dr. and Mrs. F. P. Kinnicutt, Judge and Mrs. John C. Gray, Mrs. W. De Lancey Kountze, Mr. and Mrs. Richard T. Wilson, Mr. and Mrs. Orme Wilson, Mr. and Mrs. F. Martin Davies, Mr. and Mrs. Alfred G. Vanderbilt, Mr. and Mrs. J. Stevens Ulman, Mr. and Mrs. S. Oakley Vanderpoel, Miss Clara Wright Barclay, Mr. and Mrs. Philip Livingston and Mr. Robert L. Livingston.

Kemp-Kaye.—Mr. Arthur T. Kemp and Miss Sybil Kaye, daughter of Mrs. Augustus T. Post, were married on Wednesday 3 April, at the residence of the bridegroom's cousin at Hitchin, Hertfordshire, England.

DINNERS

A dinner was given on Thursday, 4 April, by Mrs. Marcellus Hartley for Miss Edith Goodsell Rockefeller, the fiancée of Mr. Marcellus Hartley Dodge. Present were: Mr. and Mrs. Percy A. Rockefeller, Mrs. Arthur Murray Dodge, Mr. James Stokes, Mrs. William E. Dodge, Miss Grace Dodge, Dr. and Mrs. D. Hunter McAlpin, Mr. and Mrs. William Rockefeller, Mr. and Mrs. George W. Jenkins and Mr. and Mrs. William G. Rockefellar.

MUSICALES

A musicale was given on Thursday, 4 April, by Mrs. Dunlap Hopkins. Present were: Mr. and Mrs. F. W. Witridge, Miss Calender, Miss De Forest, Mr. and Mrs. Charles A. Childs, Mr. and Mrs. James L. Barclay, Mr. and Mrs. Benjamin C. Porter, Mr. and Mrs. John H. Davis, Mr. and Mrs. Stephen H. P. Pell, Mr. and Mrs. Arthur Barney, Mr. and Mrs. John Arthur Barney, Mr. and Mrs. E. Reeve Merritt, Judge and Mrs. John C. Gray, Mr. and Mrs. J. J. Shannon, Mr. and Mrs. Frederick Vanderbilt, Sir Purdon and Lady Clarke, Mrs. William Post, Mr. and Mrs. Andrew Carnegie. Mr. and Mrs. George G. De Witt, Mr. and Mrs. Grenville Kane, Mrs. James P. Kernochan, Dr. and Mrs. William T. Bull and Miss Frelinghuysen.

INTIMATIONS

Ayres.—Miss Emily Ayres is stopping with Miss Katherine Van Rensselaer Fairfax.

Fuller.—Mr. and Mrs. William Fuller have returned from Lakewood and will shortly go to Locust Valley, L. I.

Kip.—Mr. Charles Kip, of Morristown, N. J., is recovering from his recent serious illness.

Lamont.—Mrs. Daniel Lamont, the Misses Lamont and Messrs. Francis L. Robbins and Harold Landon are in Turkey and will make a tour of the Holy Land.

Landon.—Mr. and Mrs. Edward H. Landon and the Misses Landon have arrived from Europe.

Newcastle.—The Duke of Newcastle and his niece, Miss Lister-Kaye, will sail for Europe 25 April.

Russell.—Judge and Mrs. Horace Russell have retunred from St. Augustine, Fla.

Smith.—Mr. and Mrs. Winthrop Smith, who have been stopping with Mrs. F. Percy Smith have returned to New York.

Willard.—Mr. and Mrs. Eugene S. Willard are at Locust Valley, L. I.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mrs. J. Van Kirk Thompson, Miss Agnew, Mr. Frank S. Chick, Mr. and Mrs. William H. Boardman and Mr. Frederick Phillips.

FOREIGN TRAVEL

Kaiser-Wilhelm II.—Arriving Wednesday, 3 April: Mr. and Mrs. W. K. Vanderbilt, Jr., the Misses Muriel and Consuelo Vanderbilt, Master Harold Vanderbilt, Mr. H. W. Cary, Mr. Ogden Mills Bishop, Miss Mary C. Bishop and Mr. P. F. Collier.

On 18 April Vogue publishes its Spring and Summer Fashions Number. Double number. Colored cover. Price 25 cents.

CALENDAR

C=Carnegie. M=Mendelssohn. C.u=Cooper Union Auditorium. C.h=Cooper Union Hall. Gcp=Grand Central Palace. D.T.=Daly's Theatre. H=Hippodrome. W.A.=Waldorf-Astoria.

Consolo—Piano recital—22 Apl. ..... M
Constantino—Piano recital—17 Apl. C
Gabrilowitsch—Piano recital—13 Apl. ..... M
Harlem Philharmonic Society—11 Apl. ..... W.A.
Lhevinne—Piano recital—17 Apl. ..... M
Mendelssohn Glee Club—15 Apl. ..... M
Musurgia Society—23 Apl. ..... M
Olive Mead Quartet—11 Apl. ..... M
Rubenstein Club—18 Apl. ..... W.A.
Ruegger-Macmillen—Joint recital—16 Apl. ..... M
Van Veen-Lee Song recital—20 Apl. ..... M
Volpe Symphony Orchestra—14 Apl. C

ANNOUNCEMENTS

Ossip Gabrilowitsch will give a farewell recital at Mendelssohn Hall, Saturday afternoon, 13 April.

The programme will include compositions by Bach, Schubert, Chopin, Mendelssohn, Glazounoff, Arensky, and the Russian pianist's own Thème Varié, Op. 4.

The Volpe Symphony Orchestra, Arnold D. Volpe, conductor, will give its third and last subscription concert this season at Carnegie Hall, Sunday, 14 April, at 3 P. M. Soloist: Miss Henrietta Michelson, piano.

Programme:

Symphony No. 2, D major ..... Beethoven
Tone Poems:
a) Hamlet ..... Mac Dowell
b) Ophelia ..... "
Concerto, G major ..... Beethoven
Overture, In the Springtime ..... Goldmark

Chevalier Luigi Constantino, a resident teacher and composer, announces a piano recital to take place at Carnegie Chamber Music Hall, Wednesday, 17 April, at 8:30 P. M.

Programme:

I

Sonata, Op. 57 (Appassionata) ..... Beethoven
(Allegro, Andante con moto, allegro moderato)
Gavotte ..... Bach
Pastoral ..... Scarlatti
Melody (Due Bist Die Rub) ..... (Liszt) Schubert

II

Etude ..... Chopin
Scherzo, Op. 52 ..... Chopin

III

Oriental (Harem Song) Op. 29 ..... L. Costantino
Mountain Spring, Op. 30 ..... "
Grand Caprice, Op. 31 ..... "
Four Seasons—(Spring, Summer, Autumn, Winter), Op. 27 ..... L. Costantino
Humoreske, Op. 27 ..... "
Hungarian Rapsodie No. 3, Op. 24 ..... "

IV

The Lark ..... Balakirew
Tannhauser (March and Pilgrim's Chorus) (Liszt) Wagner

PAST CONCERTS

The Kneisel Quartet gave its final concert this season 2 April. There were three assisting artists, but the chief interest of the notable audience was centred in the regular 'cellist, Mr. Alwyn Schroeder, who on this occasion made his farewell subscription appearance with the quartet of which he has so long been a valued member, and who played with exquisite art Bach's Sonata in C major for 'cello, without accompaniment.

Mr. Schroeder may be heard once more before his return to Germany at the special concert to be given in his honor by the Kneisel Quartet, assisted by Mr. Cortland Palmer, pianist, at Mendelssohn Hall, Tuesday night 30 April. This favorite chamber music organization, by the way, will have given 125 concerts throughout the country at the close of the present season, and it is said that in Greater New York alone the receipts for a dozen concerts netted about $15,000.

(Continued on page 552—A)

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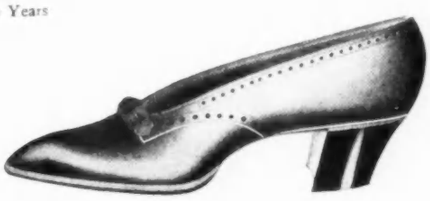

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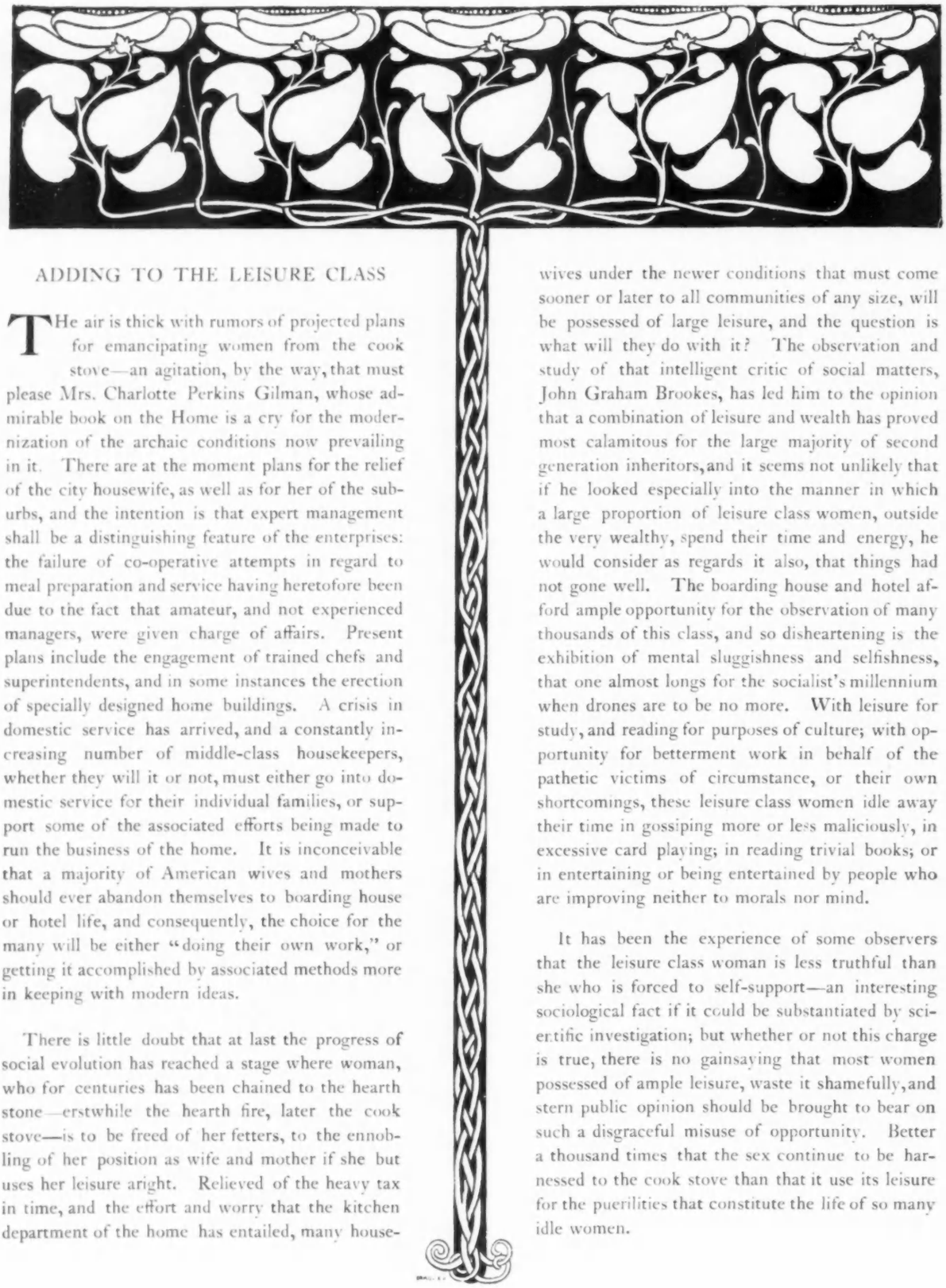

ADDING TO THE LEISURE CLASS

THE air is thick with rumors of projected plans for emancipating women from the cook stove—an agitation, by the way, that must please Mrs. Charlotte Perkins Gilman, whose admirable book on the Home is a cry for the modernization of the archaic conditions now prevailing in it. There are at the moment plans for the relief of the city housewife, as well as for her of the suburbs, and the intention is that expert management shall be a distinguishing feature of the enterprises: the failure of co-operative attempts in regard to meal preparation and service having heretofore been due to the fact that amateur, and not experienced managers, were given charge of affairs. Present plans include the engagement of trained chefs and superintendents, and in some instances the erection of specially designed home buildings. A crisis in domestic service has arrived, and a constantly increasing number of middle-class housekeepers, whether they will it or not, must either go into domestic service for their individual families, or support some of the associated efforts being made to run the business of the home. It is inconceivable that a majority of American wives and mothers should ever abandon themselves to boarding house or hotel life, and consequently, the choice for the many will be either "doing their own work," or getting it accomplished by associated methods more in keeping with modern ideas.

There is little doubt that at last the progress of social evolution has reached a stage where woman, who for centuries has been chained to the hearth stone—erstwhile the hearth fire, later the cook stove—is to be freed of her fetters, to the ennobling of her position as wife and mother if she but uses her leisure aright. Relieved of the heavy tax in time, and the effort and worry that the kitchen department of the home has entailed, many housewives under the newer conditions that must come sooner or later to all communities of any size, will be possessed of large leisure, and the question is what will they do with it? The observation and study of that intelligent critic of social matters, John Graham Brookes, has led him to the opinion that a combination of leisure and wealth has proved most calamitous for the large majority of second generation inheritors, and it seems not unlikely that if he looked especially into the manner in which a large proportion of leisure class women, outside the very wealthy, spend their time and energy, he would consider as regards it also, that things had not gone well. The boarding house and hotel afford ample opportunity for the observation of many thousands of this class, and so disheartening is the exhibition of mental sluggishness and selfishness, that one almost longs for the socialist's millennium when drones are to be no more. With leisure for study, and reading for purposes of culture; with opportunity for betterment work in behalf of the pathetic victims of circumstance, or their own shortcomings, these leisure class women idle away their time in gossiping more or less maliciously, in excessive card playing; in reading trivial books; or in entertaining or being entertained by people who are improving neither to morals nor mind.

It has been the experience of some observers that the leisure class woman is less truthful than she who is forced to self-support—an interesting sociological fact if it could be substantiated by scientific investigation; but whether or not this charge is true, there is no gainsaying that most women possessed of ample leisure, waste it shamefully, and stern public opinion should be brought to bear on such a disgraceful misuse of opportunity. Better a thousand times that the sex continue to be harnessed to the cook stove than that it use its leisure for the puerilities that constitute the life of so many idle women.

FOWLER

MRS. J. GORDON DOUGLAS
(NÉE KOUNTZE)
Who was married at St. Thomas's Church on Thursday, 4 April.

QUEEN ELIZABETH OF RUMANIA

CARMEN SYLVA

BY SCOTT ROBINSON

KING CHARLES OF RUMANIA

THE Queen of Rumania was born at Neuwied, near Coblenz, on the Rhine. In the forest surrounding her birthplace she drew her early poetic inspiration and found the suggestion for her pen-name "Carmen Sylva," a pseudonym she has made illustrious. In one of her French songs she charmingly explains its signficance:—

"Carmen, le Chant; Sylva la forêt,—Elle-même
Elle chante son chant, la superbe forêt;
Et si je n'étais née au fond des bois que j'aime,
Pour redire ce chant mon luth serait muet!"

The Princess Pauline Elizabeth Ottilie Louise was born December 29, 1843, the daughter of the ancient house of Wied, many of whose members had gained distinction as soldiers, ecclesiastics or scholars. Back in the middle ages it was a Count Arnold of Wied, archbishop of Cologne, who crowned Frederic Barbarossa at the ancient capital of the Holy Roman Empire. Another noted ecclesiastic was Hermann of Wied, the elector-archbishop of Cologne during the early days of the Reformation, friend of Luther and Melanchthon. A great-uncle of the Princess Elizabeth was the naturalist and traveler, Prince Maximilian Alexander Philip of Wied, whose collection of mammalia is now preserved in the American Museum of Natural History at New York.

Her father, Prince Hermann, was a man of varied accomplishments, a writer, scientist and artist. Though none of her forbears had risen to great eminence in letters, her heredity was distinctly literary, and she could say with pardonable pride, in her verses entitled "Mein Vaterhaus," "Our ancestry has deposited with us its lyre, which has passed as a melodious heritage from hand to hand."

The family, whose heads had formerly been ruling princes of the Holy Roman Empire, had been mediatized after the Congress of Vienna and its territory divided between Prussia and Nassau. We might digress here for a moment to say that, though some of these mediatized German princelings are so petty that they stagger with difficulty under their absurdly top-heavy title of "Serene Highness," they are none the less recognized as of the royal caste and their daughters multiply the possibilities of royal match-making. The life at the Castle of Neuweid where the Princess Elizabeth was born, and at the chateaux of Monrepos and Segenhaus, the other residences of the family within its hereditary domains, was simply that of a noble family of wealth, the trappings and display of the princely court having departed with its authority. Her parents had a theory of educating the young which they carried into practice upon the unfortunate Elizabeth. They believed that a child should be brought up rigorously so as to be inured to possible hardships and sorrows in later life. To this end they committed the child to austere, sometimes brutal, governesses who, stifling the little princess' naturally joyous disposition, gave her a morbid idea of life and inspired her with timidity and self-distrust. Altogether, with the best intentions in the world, her parents made of her childhood a toilsome, dreary and sorrowful period, of which she still cherishes bitter memories. Every moment was filled with instruction of some sort, mental or moral, and when the poor child's nature was not being warped by her governesses she was taken in hand by her mother who gave her lessons in practical philanthropy by regular visits to neighboring charitable institutions. Her young days were further saddened by the cruel sufferings of her little brother Otho, doomed from his birth to an early death.

AUTOGRAPH OF THE QUEEN OF RUMANIA

Happily, the mind of the Princess Elizabeth was one of rare capacity, and when still a mere child she had a formidable list of accomplishments. Her father taught her painting; she could play almost all Beethoven's symphonies; she spoke French and English fluently. Under the tutorship of a professor Sauerwein, whose linguistic talents rivaled those of the polyglot Cardinal Mezzofanti, she read Gibbon, Macaulay, Carlyle and Buckle, and amused herself by translating Ovid, Horace and Cicero into English. Her facility in languages was immense—it is recorded that she acquired Italian in the course of a few weeks and later on mastered Swedish, Russian and Rumanian with equal ease—but mathematics and the sciences were not neglected. In short, her education transformed the "little fairy" as she had been called as a child into "a little German professor whom her partners in the dance accused of talking philosophy while waltzing."

Though her training was of the most rigidly practical kind—she never read a novel until she was twenty—the poetic soul budding within her could not be entirely crushed out, and some childish verses of hers, surreptitiously produced and carefully hidden, bear the mark of incipient genius.

It was in her twentieth year, at the court of the Grand Duke of Baden, that the Princess Elizabeth made her debut into royal society, to be affectionately pounced upon shortly afterwards by the Grand Duchess Helena, her aunt and sister-in-law of the Emperor Nicholas I, and carried off to St. Petersburg. An admiring biographer thus describes her appearance at this period: "With large blue eyes, abundant and wavy black hair, a splendid set of the head, beautiful teeth, rosy complexion, hands and feet of extreme fineness, a figure slender and shapely gave to her general appearance a peculiar stamp of elegance and harmonious beauty."

(Continued on page 557)

THE LATEST DESIGNS IN HEATH CORSETS

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FOR DESCRIPTIONS OF FASHIONS SEE PAGE 536—A

SEEN ON

WILLIAM HAWTREY

William Hawtrey, who plays Count Hegedy in The Ambitious Mrs. Alcott at the Astor Theatre, was a star in England and Australia for more than twenty years before he came to America. He has played character parts in hundreds of plays. Since coming to America in 1905 he has been seen in three or four prominent plays besides starring in The Two Mr. Wetherbys.

CHARLES CHERRY

Mr. Charles Cherry, now appearing as Richard Winthrop in the Ambitious Mrs. Alcott, was selected for the part after several had rehearsed it. Mr. Cherry has been leading man for Maxine Elliot during the past three years. He is said to be the youngest leading man on the stage, being now less than thirty years old, and having been a leading man for something more than six years.

GOSSIP

Nance O'Neil has been engaged to play the leading role in Cleo which is to have its first representation in Atlantic City on 18 April. In support of Miss O'Neil there has been engaged W. L. Abingdon, W. L. Courtleigh, Claude Gillingwater, W. J. Ferguson, McKee Rankin, Ida Waterman and Lizzie Hudson Collier, among others.—The Theatregoers Club which has no connection with any other organization and was organized on 22 February of this year, has for its object the furnishing to playwrights, composers and dramatic authors, opportunities and facilities to obtain speedy and impartial public verdicts upon their productions. Plays are to be produced at the club's theatre at 200 West Seventy-second Street when ver a suitable manuscript is discovered. The Club will not compete with regular productions, but discover ability, give it an opportunity to disport itself upon the Club stage and recommend it if it meets certain specified requirements to the attention of professional managers.—The benefit so generously given at the New York Theatre on a recent Sunday evening by distinguished members of the dramatic profession in behalf of the Home for Destitute Children, netted that worthy institution $5,000.—The Tourists returned to the Majestic Theatre where it had a run of six months last season. Since leaving the Majestic in early December, this musical comedy has visited the principal cities of the west, notably Chicago, Cincinnati, St. Louis, Kansas City and Pittsburgh. Richard Golden continues as the star of this organization, his role being that of Timothy Todd, tutor and guardian of the young American John Duke. Julia Julicae, the American newspaper correspondent, is now impersonated by Georgia O'Ramey.

The Great Mogul is the novelty at the New Amsterdam. This work is the joint production of Mark Pixley, the librettist and Gustave Luders the composer, the two having already collaborated in the Prince of Pilsen, King Dodo and the Burgomaster. The new work which arrived here with the prestige of Chicago and Boston approval, has as its principal character a stranded circus man, a broadly farcical role, most competently presented by Frank Moulan. The prima donna is Maud Lillian Berri and the scene of the play is laid in Hawaii.

It is announced that one of the finest theatres in the city, the Astor, has been practically withdrawn from the market, as it has been preempted, after this season for years to come, for the exploitation of Mrs. Leslie Carter.—There came to this house just after Easter, a new play, The Ambitious Mrs. Alcott, by Leo Ditrichstein. Dorothy Dorr is engaged for the title role and in the cast also is that excellent player William Hawtrey as well as Leo Ditrichstein and Charles Cherry.

David Belasco will present Frances Starr in regular Thursday matinees of The Rose of the Rancho, throughout the remainder of the season. Heretofore the only afternoon performance has been on Saturday.—The Lilac Room, with Amelia Bingham in the leading role, came to Weber's Theatre last week. The new comedy is by Evelyn G. Sutherland and Beulah Dix.—Mrs. Fiske, as soon as she completes her season in the east, will start on a trip to the Pacific Coast, where she will present the New York Idea for an added season of two months.

ERMETE NOVELLI AS SHYLOCK

Ethel Barrymore is winning commendation from most critics for her portrayal of the wretched wife and mother in that gray little play The Silver Box, at the Empire Theatre.—The Mills of the Gods was transferred from the Astor Theatre to the Manhattan shortly after Easter.—So that school teachers may have an opportunity to see Widowers Houses at Lew Fields' Theatre the matinees on some occasions recently have not been begun until 3.30 P.M.—David Montgomery of the stage partnership known as Montgomery and Stone, lately completed twenty years of stage life and his admirers marked the anniversary by tendering the actor a dinner. The actor made his first engagement on 20 March, 1887, in St. Joseph, Mo., where he appeared as a juvenile Smokey Moke. He joined stage forces with Stone in Denver in 1890.—Margaret Anglin and Henry Miller are to continue their joint star engagement, their appearance being settled upon for next season, the theatre to be Daly's as there will be no Princess house by that time. The Anglin-Miller season at this house will be for eight weeks. Later the stars will go on a tour with The Great Divide. Their return to New York will be made in February when they will appear in a new piece.

A new production by the Vaudeville Theatre, London, is a new costume play by Louis N. Parker, the scene of which is laid in Boston, Mass. at the outbreak of the war of the Revolution—surely an odd subject for a British audience.—A rather unusual occurrence at the Lyceum Theatre was a Monday evening first night performance on 8 April, when Daniel Frohman presented a new American play, entitled The Boys of Company B by Rita J. Young. Arnold Daly is the star. The play deals with the military life of young men, the drama being a comedy of youth, military frolic and sentiment. The second act shows the military encampment near Peekskill during the company's manœuvres. Mr. Daly is also giving a series of special matinees of new one-act plays.

The Music Master, with David Warfield, of course, is playing a six weeks engagement in Chicago. Blanche Bates, who played a four weeks very successful engagement in Chicago, has since been touring the larger cities in the northwest in the Girl of the Golden West.—Paul Armstrong, the author of Salomy Jane, and Rex Beach, author of The Spoilers, are under contract to Charles Frohman to write for him by 1 January, 1908, a strong western play along melodramatic lines. Following a Belasco lead?

Rose Stahl celebrated at Hackett's Theatre last week her 2000th performance as Patricia O'Brien in the Chorus Lady. Her debut in the role was made on Sunday night 3 June, 1904, at Proctor's Fifth

THE STAGE

Avenue Theatre in the one-act play of the same name, which its author, James Forbes, afterward elaborated into the present comedy. Miss Stahl appeared in it 1676 times in the vaudeville theatres of America, and also in London and Glasgow.

WILLIAM HAWTREY
As Count Hegedy, in The Ambitious Mrs. Alcott

The Spring Chicken, with Richard Carle, came to Daly's Theatre for a short run on 1 April—The London engagement of the Sothern-Marlowe company opens on 15 April at the Waldorf Theatre and it will continue for six weeks. Easter Monday brought Kyrle Bellew and his company to Wallack's Theatre in A Marriage of Reason.—The Road to Yesterday has done so well at the Herald Square Theatre that the Shuberts decided instead of sending it on the road to keep it in New York and accordingly it was moved to the Lyric to give the play that was to have succeeded it, The Orchid, an opportunity to be produced at the Herald Square.

CHARLES CHERRY
As Richard Winthrop, in The Ambitious Mrs. Alcott.

Henry Clay Barnabee, the veteran comedian, was treated quite handsomely in Boston, where he had a benefit that netted him $4,000. In addition his friends subscribed $9,000 so that he received a comfortable total of $13,000.—Carlotta Nillson has been appearing in the Three of Us without intermission except on Sundays since the opening night last October. The play is now in its sixth month. The two hundredth performance was held early in April.—The Man of the Hour continues to draw well at the Savoy Theatre although it has been on the boards there for several months.

The Bell of Mayfair company, numbering over one hundred people, went to Chicago by special train the night it closed its New York engagement. Attention is drawn by the press agent to the fact the Bell of Mayfair and the Spring Chicken have been, as it were, chasing one another back and forth over the country. The Spring Chicken, earlier in the season left Daly's Theatre and was followed there by The Bell of Mayfair. The latter's present Chicago engagement at the Colonial Theatre follows immediately after the Spring-Chicken engagement there. And here at Daly's is The Chicken where a week or two ago was The Bell.

The White Hen continues to give pleasure to crowded houses at the Casino. Louis Mann is the star attraction and another favorite is Maude Raymond, who is remembered as one of the successful players in the Social Whirl.—The William Morris Stock Company opened its season at the Lincoln Theatre in early April with When We Were Twenty-One. The price of seats has been reduced.

Loie Fuller, the dancer, is credited with something new in the way of stage illusion. It is a novel adaptation of the magic lantern slide to stage purposes. When seen before she had lights and figures thrown on herself as she moved. She now creates a scene to move in. A very large curtain of net is dropped between the dancer and the audience. Another thicker white curtain is dropped at the back of the stage to within five or six feet of the stage floor. Surprising pictures to serve as settings for dances are thrown by a magic lantern through this gauze and create the illusion of a perfect stage setting.

DOROTHY DORR
Miss Dorr has a long line of successes to her credit, one of the most notable in recent years being her characterization of Clair Foster, in Clyde Fitch's The Woman in the Case, with Blanche Walsh.

CECILIA LOFTUS IN DREAM CITY
Imitating Rose Stahl in The Chorus Lady.

A STUDIO TEA

BY SIMON

The original painting was exhibited in the Pa

[see [illegible] 538—A]

[illegible] TEA

[illegible]UON

[illegible] in the Paris Salon two years ago

[illegible]

IN his deliciously whimsical, yet intensely human story, entitled The Beloved Vagabond, Mr. Locke has written a book which is unique in the annals of modern literature, and makes one hark back to the insouciant days and ways of that brilliant rascal Villon, or of those of the XV century poet's legitimate successor in vagabondage, the merry scapegrace, Gil Blas. We meet Berzélius Nibbidard Paragot, as the hero chooses to call himself, in a cheap lodging house in London, whither comes one morning a wretched little street urchin to collect a laundry bill on behalf of his drunken mother. Paragot is transported with joy on discovering the boy's surreptitious fondness for a greasy copy of Paradise Lost, and forthwith adopts this embryo poet in rags with intent to make of him a philosophic citizen of the world.

The boy, Asticot, tells the story himself in a manner worthy an incipient Boswell. Paragot, alas! was not averse to dirt, and occasionally we must admit that he evinced decided bibulous tendencies; but on the other hand he was clean-minded, unselfish, teeming with brilliant, whimsical aphorisms, and always intensely interesting.

With Asticot this strange being starts off afoot through France and Italy, annexes an ignorant, friendless peasant girl, whom he dubs Blanquette de Veau, and the three of them, chaperoned by the sagacious dog, Narcisse, become strolling musicians and live in perfect accord and morality. Paragot philosophizes constantly, while his two satellites who would joyfully die for him listen. A Beloved Vagabond is a book to linger over, and it is little enough to say that it represents one of the most notable and original contributions to English fiction of the past twenty-five years.

The author, by the way, was at one time editor of an architectural journal, and is now secretary of the Royal Institute of British Architects.

(The Beloved Vagabond. By William J. Locke. John Lane Company.)

MR. Eldridge's Hilma raises again the question, How often can the American variant of the Prisoner of Zenda kind of novel be repeated? Here we have again the handsome young American, the harried Princess of a hypothetical little German Kingdom, the faithful courtiers old and young, the audacious villain who is opposed to the interests of the Princess, and the magnificent self-renunciation of the hero in the presence of the declared love of Hilma. Mr. Eldredge, it must be owned, has done the whole thing as well as it can be done; he carries the reader triumphantly from adventure to adventure, and he puts some notes of real passion into the story. When one is through with the book, however, one cannot help wishing that the industry and ingenuity that went to the making of an impossible tale had been given to the creation of a genuine every-day American story dealing with probable situations and ordinary folk moving amid their native surroundings. Mr. Eldridge has won a kind of triumph in that he has hurried his tale to its finish with such rapidity that the reader accepts it uncritically, but really, he should not do it again.

(Hilma. By William Tillinghast Eldridge. Illustrations by Harrison Fisher and Martin Justice. Dodd, Mead and Company. $1.50.)

MRs. Wharton's Madame de Treymes is a delicious little study in contrasts, a subtle and charming revelation of the difference in social ethics between a typical American woman and a typical French woman. Incidentally the little book is a brief against international marriages. The story is not one to be read carelessly. The reader must have his wits about him, in order to follow understandingly the quick changes in the situation, the sudden twists and turns of the unhappy French woman whose heart and mind are revealed. It is delightful to note how almost dowdy appear the wealthy young American women of the story beside the slender, dark little Madame de Treymes. It is more delightful to find the American girl, who has made an unhappy marriage with a Frenchman, still loyal to her own country, and in open revolt against the curious conventions of an ancient and ordered society. The book will remind readers of Henry James's American, that admirable story which was written before Mr. James acquired his style of to-day. Phrases of Mrs. Wharton's also occasionally suggest Mr. James, but her story really owes little or nothing to him, and it stands out as one of the most delicate and finished things of the current season.

(Madame de Treymes. By Edith Wharton. With Illustrations. Charles Scribner's Sons. $1.00.)

PRofessor Hilty's book on Happiness will have prepared many readers to accept with interest his new volume, The Steps of Life (The Macmillan Company) which has for sub-title, Further Essays on Happiness. The writer of these essays is essentially religious without being strictly orthodox according to any modern creed. He is a Christian, accepting the essential mysteries of Christianity, but several of the essays in this volume have no direct relation to the Christian belief. Essay III, On the Knowledge of Men, is an unusually ripe and wise paper. It is free from cynicism, and it insists upon the necessity of loving men before we judge them. The man whose judgments of men are based upon a pessimistic dislike of his kind, Professor Hilty thinks is a misleading guide to the knowledge of human nature. Essay IV, entitled What is Culture? has great freshness of view. Nothing in it is more wholesome than the author's insistence that luxury is the enemy of true culture. In the essay on Noble Souls Professor Hilty shows his strong democratic sympathies, as, indeed, he does elsewhere. This essay is full of searching truths that will reach home for many readers. Altogether, this book, although its several essays are unequal, is rich in helpful truth. That so many such books with their recipes for happiness should attract wide attention in this bustling age is a pathetic evidence of human hunger for what material possessions and preoccupations cannot yield.

(Steps of Life, Further Essays on Happiness. By Carl Hilty, Professor of Constitutional Law in the University of Berlin. Translated By Melvin Brandow, with an introduction by F. G. Peabody, Prof. of Christian Morals, Harvard. The Macmillan Co.)

JAck London's latest story, Before Adam, apparently owes its inspiration to Kipling's tale of the subliminal self, called The Greatest Story in the World. In the case of Before Adam, however, Mr. London uses the subliminal self as a piece of machinery to enable him the better to tell autobiographically a story of a man in the Mid-Pleistocene Age. This is evolution displayed in fiction; it is a feat of pure imagination executed with marked power and considerable skill, though hardly with the highest art. Dramatically, the story has much interest, and as a lesson in evolutionary theory it will carry strange information to readers little acquainted with the current theory of human development. Mr. London was hard put to it for a dramatic and satisfying ending to his little book, and the reintroduction of the monster Red Eye was perhaps as happy an inspiration as could have occurred to the author. Mr. Bull's illustrations are apt to the text, and interesting.

(Before Adam. By Jack London, Author of The Call of the Wild, etc. The Macmillan Company. $1.50.)

THe sons will have to quarrel with their fathers for the possession of William J. Henderson's Sea Yarns for Boys if the fathers are the first to discover the true character of the stories. Mr. Henderson, who should be sentenced to hard labor for the rest of his life and put solely on the task of writing poetry, does a great many things well, and few things better than what he writes of the sea. These stories have each a bit of introduction which is often a delicious little sea picture done with serious intent; then follows the most ridiculous extravaganza by the Old Salt, in which there is provided for the entertainment of the reader not only the whimsical and ingenious adventures of the hero of heroes of the moment, but as well much quaint sea humor. They are tales to chuckle over, and it will be a very unselfish father that relinquishes the book to his sons before he has read it from cover to cover. How Mr. Henderson contrived to make nearly a score stories and all different is a marvel of inventive cleverness.

(Sea Yarns for Boys, Spun by an Old Salt. By W. J. Henderson. Illustrated. Harper & Bros. 60 cents.)

FRENCH MODEL HATS

THE turban is in guignolet colored yedda braid, trimmed on the left side with a large bow of soft gros-grain ribbon in the dark tones of guignolet. The entire right side and part of the crown is covered with roses in the tones of the same color. This is a Virot model imported by Wanamaker.

The middle hat is a Camille Roger model imported by Bernard & Cie. The plateau is

of brown Manila in a mushroom shape, trimmed with a long willow plume and ribbon in Miel (shades of yellow from lemon to burnt orange) tones, and a bronze buckle. Brown maline trims the bandeau.

The lower hat is a natural leghorn with a bonnet effect, trimmed with roses in Miel tones, mottled foliage and black velvet ribbon in tie effect on the bandeau. The bandeau is trimmed with maline in dark Miel tones. Bernard & Cie import this model from Suzanne Talbot.

WHAT SHE WEARS

EXCLUSIVENESS DIFFICULT TO ATTAIN—THE NEW FILET LACE—SPRING WEDDING GOWNS—HIGH NECK DINNER GOWNS IN ROSE PINK NET—DINNER GOWN OF FLOWERED WHITE CREPE—WARNING AS TO TOO DROOPING SHOULDERS

WE have approached a period in dress which makes it well nigh impossible to wear anything out of the common. Whatever the price paid for gown or costume, and the assurance that "no one else is to have anything like it" time will prove that the model has been turned out in the cheapest fabrics, and is met by us at every turn. This is one of the reasons that fastidious women put off ordering their outfits until the flood tide of the season's modes has begun to recede.

FILET LACE—GOWNS OF LACE

Filet lace is again in vogue, but instead of the flat interwoven figures, hand-wrought applications of lace motifs well raised above the surface are in demand for the smartest effects. Lace gowns show this to great advantage and so do the separate lace coats. Nothing has succeeded in displacing the all-lace gown. It is to hold an unrivaled position for ceremonious dress this season and to represent the matron's distinction, be she young or passed into middle life. We shall see flowered mousselines and other fancy mousselines together with satin figured and striped gauzes worn at the mid-summer receptions and day fetes of the season. There is an emphatic charm in the lovely biscuit and pale chamois shades that are such favorites for demi-toilettes in pongees, India silks, Rajahs and the more dressy crepes and mousselines. The white wine tints bespeak great smartness trimmed with either white laces or those dyed to match. The same shades are very much seen in batistes, linens and organdies and are not to be forgotten, or the buff and primrose yellows. The richer tones of burnt orange from deep to pale tints are to be reckoned with in everything as both for foundation and for trimming uses. As a new gamut of color shades it has proved a success. Sage green cannot be overlooked in millinery especially as a foil to the brilliant flower pinks and yellows. In silks, ribbons, and malines, and straw braids it belongs to the smart novelties.

WEDDING GOWNS

Spring weddings afford unrivaled dress parades in the church aisles and also become bewilderingly attractive sidewalk gatherings while carriages file up to curb. Brides are to be lace-bedecked, as for past seasons, in gown of white satin. That costume stands de rigueur, but individual innovations overrule constantly. It all depends upon the maiden's fancy whether she departs from the stately imposing satin gown and lace overdress and chooses white mousseline and tulle. If she is very young she will incline to the latter usually.

Bodices are draped, crossed in front often, where slenderness permits, with laces or tulles.

PRETTY GOWN OF COPPER-COLOR VOILE
See "What She Wears"

Lace veils or enveloping ones of maline with or without lace edge trimmings. Bridal veils no longer have the cumbersome amount of head gatherings but reveal the lines of the head and spring out with the grace of a long plume. White orchids, roses, lilacs and lilies of the valley remain the favorites for bridal bouquets. Hats and gowns worn by the bridesmaids govern in color the bouquets so far as choice of flowers go. The most difficult arrangement in wedding affairs is to get a final settlement concerning the hats and gowns the bridesmaids are to wear whenever they pay for both themselves. Such hats are supposed to be picturesque at all costs, but the girls who wear them have very practical notions of choosing such hats as they may wear all summer. There are always some tall girls and short girls chosen, neither of whom look well in the same style of hat. That difficulty requires careful handling to preserve peace.

HIGH NECK DINNER GOWN

Two exquisite styles of dinner gowns, one high neck the other décolleté, show that the English rule of wearing a low bodice gown, or sending a regret when found to be impossible, is no longer the cast-iron rule it has been. The high neck creation had a long skirt in rose pink net, having square blocks of the ame nets embroidered closely in white silk. These blocks were longer in the back and converted into panels that were strikingly effective, for they rose in the back quite high on the skirt. As a heading an insertion to match was bordered on each side by pink velvet ribbon nearly three inches wide, while the bottom of the skirt was also bordered by a still wider velvet ribbon. On the sides were plaited panels of the net from belt to hem, the wide velvet ribbon being turned upwards the whole skirt length as a finish to the embroidered openings of the skirt. Besides a pink liberty satin under-skirt there was a pink net drop-skirt prettily ruched on the bottom and giving that perfect bell-shape to the gown skirt by this well planned support which in no way was other than soft and swaying, and allowed the great width to overlap in folds as the present smartness requires. A very deep Alencon guimpe with attached sleeves to match was fitted to a simply draped bodice, while draperies of pink net with velvet bows caught the fullness at intervals, shaping it to the arm. Drapery of the gown net and straps and bows of the velvet ribbon were formed into a charming décolletage dipping into points back and front, a somewhat longer point in the back, as the present tendency is, but the back opening was in reality no deeper as the lines only were carried farther down. A girdle of satin was covered with bias folds of net and at the back fastening showed an em-

broidered buckle-shaped ornament. Pink camelias mottled with white were for the corsage bouquet, and arranged for the left side of the bodice to perfection.

FLOWERED WHITE CREPE OVER WHITE SATIN

The low neck dinner gown was of flowered white crepe lengthened out into a train by white satin. The border flowers were in pale mauve and blue Canterbury bells with dull green stalks and foliage, fading into smoke grays. The skirt was attached to the short-waisted bodice in the back and hung in the customary graceful lines that make this style of Empire so greatly in favor. The upper half of the low bodice was of beautiful lace laid on flat, while below it was a band of the flowered crepe which gave a note of color and below the crepe was a shaped belt of mauve satin. The décolletage was of white tulle draperies with an odd shaped narrow yoke suggestive of mauve satin and net over one inch wide. The half-sleeves were of the same lace in flounce width, and draped upon the arm in two rows, then caught into a top fullness at the shoulders by tiny rosettes of mauve satin. A charming gown and a most becoming one! These flowered skirted gowns are not only lengthened in the way described, but with very wide flounce laces laid on flat. Some heading is put on above the wide lace flounce very often in connection with a ribbon harmonious in tone. The same ribbon is again inset under the bottom of the lace flounce or under an entredeux of lace the width of the ribbon used. The bodice cannot be more fitly made than by having it round, and using the flowered portion of the gown material so that it may have a scarf width with the flowered design grouped on each shoulder only. The shoulder fullness is then drawn down to give it the fashionable length and allowed to mingle with the cross-drapery of the sleeve which is of the gown fabric omitting the flowered portion. The smart finish in all cases requires that white mull should in divers pretty ways show below all these half-sleeves. Without this white softness the arm loses all its beauty, and the sleeve looks extremely crude. This style of bodice drapery needs a bow of ribbon or velvet to finish it off where the drapery meets in front over the belt or girdle. A lace guimpe at the front opening shows off well and ribbon straps may rise up after the mode of the hour. Very charming effects are brought about by laying narrow raised lace passementerie over the trimming ribbons and through the middle of them. They break through the solid color of all ribbons in a most satisfactory manner.

THE TOO SLOPING SHOULDER EFFECT

All shoulder drapery follows the Oriental sleeve lines, that is, it lengthens the shoulder line to excess and should not be attempted to that degree by those whose shoulders naturally have a long droop. Neither should short women allow themselves to be deformed by following the fashion too seriously. It cuts off their hight and is most ungraceful. Tall women appear better than others in this long shoulder movement.

SPRING GOWN ILLUSTRATED

The illustration shows the spring style of gown that may be worn both indoors and out of doors, on afternoon occasions, when a forenoon costume would not be quite dressy enough. The material is voile in a pale copper shade and is trimmed with a copper-brown striped voile on a white ground and let into the skirt as a bottom border and a front panel. A copper-brown lace with finished edges is run through the middle to form a ruching to trim both sides of the border and panel and forms the design in front. The panel is carried up

Directoire dinner gown of white repousse net over rose pink satin messaline, which is veiled by white tulle placed over pink chiffon. The revers on the waist which are alike at front and back, and the shaped flared bands on the skirt are of white Pompadour velvet, printed with pink roses and green foliage.

taperingly upon the slight blouse of the bodice which is round and gathered and belted in with a fastening at the back of a low sleeveless bib accessory. The trimming is of the voile with the dyed lace around the neck and in a small bow-knot above the panel. A high neck effect is the result of carrying further up a narrow band of striped voile in two rows and finishing them both with lace to match the rest of the costume. The sleeves are of copper voile with a strap of lace at the gathers and striped buttons at the cuffs.

GLIMPSES

WOULD—

You know the style of the smartest note paper just out? It is found in a choice of three, white, then pale gray, the third choice being pale blue. White sealing wax answers for all three, but a pale gray matches the gray paper if you would do your sealing correctly. Block initials in rather large letters, and distinctly cut, are stamped on this new paper in self tones, which makes the ensemble of a summer supply in every way desirable when good taste governs the selection.

CHOICE—

Candle-shades have a deep bead fringe adornment to match silver or gold metal work, as crystal beads for silver shades, golden yellow beads for gold-plated ones. The real lace shades, Venice or Flemish laces being the most effective, all have received a white metal wash, which keeps them firm and in perpetual shape. Tiffany glass candle shades are of exquisite effect when the florist knows how to harmonize the flower decorations of the table with them by electric light.

FLORISTS—

Are finding that the window Jap gardens they have taken up in miniature have become dear to the juvenile tastes of the little lads and lasses who take their constitutionals in nurse's care on Fifth Avenue. No luxurious nursery is now thoughtfully equipped without its toy garden, the care of which is given to the children and about which they are eager for instruction. The little farm houses, mills, tea houses, pagodas, etc., may be ordered for country gardens on a large scale as there are Japanese workers who will supply such wants. It is a charming feature especially when considered as an occupation for boys and girls during the summer months.

QUITE—

The newest fad in demi-toilette or day jewelry is the wearing of a black satin ribbon chain, upon which are slipped a number of diamond slides in miniature size, but set with real stones and all of fine workmanship. The ribbon is arranged double so that there are two narrow ribbons running through each side.

A—

Revived fashion in portraits is creating a social stir by their beauty, and a certain artist has achieved an immense success. They are painted on porcelain with water colors and framed with a glass over them as the colors otherwise would be liable to injury. As many as five portraits were painted to order by this artist, so much talked of, for a certain beautiful woman, socially very prominent. For children's portraits the effect is of the happiest.

FISHING CLOTHES TIMELY TOPIC—THE SUBJECT IN GENERAL AND A FEW EXAMPLES OF THINGS SEEN IN THE SHOPS

THE art of fishing, or shall I say the science, is a thing to be acquired by practice and experience, but the true fisherman is born, not made. Never may he have had the opportunity of casting a taking fly over good waters, never felt the thrill that comes with the jump of a "big one," but always he feels the fever stirring in his blood at the first signs of spring. He may know full well that circumstances will not permit him even a day on well stocked trout stream, yet will he pass over the most interesting news items in his paper to read a paragraph on fishing, if it chances to catch his eye, and without the least intention of buying he will pause for a few moments before the shop window that displays rods and reels and flies and artificial baits, and will turn away from it with a sigh.

He has my sympathy, and it is for him I turn from the consideration of spring fashion to the subject of fishing clothes, knowing well that though I fail to instruct, I shall at least interest. Indeed instruction is a somewhat difficult matter, in the first place because, unlike most other sports, fashion has not much to do with fishing; in the second because there is comparatively little that is new, and in the third because the selection of costume is governed largely by considerations of the practical requirements of comfort and convenience about which opinions differ greatly. For deep, open streams one does not need the things that are all but indispensable for rushing mountain brooks, where there is so much under brush that wading must be done, and for lake or boat fishing the things required for stream fishing are of little use.

FISHING COAT OF DUCK

The coat shown by the accompanying illustration, for instance, is one of no special value for open waters, but an excellent design for stream fishing, so short that it just laps the top of the waders, and made with a number of accessible pockets, large and small for fly book, leader box, etc., and knapsack pocket on the back for shoes, lunch or anything else one may find it convenient to carry. It is of eight ounce duck, strongly sewn and sufficiently waterproof for all ordinary occasions. There are a number of other styles to be seen at the sporting goods shops, most of them made on somewhat similar lines, so far as pockets are concerned, but greater in length than that intended especially for deep wading. Various materials are used, such as canvas and corduroy reinforced with leather, but as the former is rather stiff and the latter rather too warm and heavy, particularly when wet, the khahi cloths, and some of the other tough outing or sporting stuffs are, I think, to be perferred. For all-around use the soft pliable cotton fabric known as Duxbak ,which is thoroughly cravenetted and to be had in a light tan or dark olive green, is a good serviceable material and inexpensive—coats, which are made with corduroy collars, many large flap pockets, and tabs on sleeves, costing $5, long trousers or knickerbockers $3 and $3.50, leggings $1.50 and caps $1.25. For stream fishing, that is to say in any of the ordinary mountain trout brooks, knee breeches are undoubtedly to be recommended to long trousers, and leggings, or leather puttees, to woolen stockings, unless wading stockings or high wading boots of rubber, of which styles are shown in this issue, are to be worn. And the wearing of wading boots depends entirely upon conditions. In the early spring when the streams are high and the water cold, the long rubber stockings, hip boots or combined boots and trousers, are almost a necessity, whereas for other streams which can be fished only from the banks, or which require but shallow wading they are practically useless. The rubber stockings worn with wading shoes are somewhat lighter than the long boots which indeed are apt to be extremely tiring on a long tramp, but unless the water is very cold and one must go in deep it is a question if an old pair of leather boots, with slits cut in them to let out the water, are not better than either. One gets one's feet wet, of course, but the chances of taking cold are slight when exercising and one avoids the drag of the heavy boots. In any event never run the risk of wearing rubber boots or wading stockings in a canoe, or even in a boat, where the water is beyond your depth, for in the case of accident they are sure to be a serious handicap to the strongest swimmer.

WADING BOOT

It is hardly worth while, perhaps, to mention shirts in connection with fishing, but flannel with low turn-down collar attached, the regulation woodsman's shirt, in fact, is the best, and some are made with tab, so that the collar can be buttoned tight around the neck. A light sweater is also a good thing and if one wear a coat over it the style does not matter; if not, the heavy hard-finished, rib-knit worsted cardigan jacket, with wide collar and large pockets is by all odds the most satisfactory.

As for fishing hats or caps I do not know of any one style to be advised over all others, for the choice depends a good deal upon conditions and locality. When on open waters, and one needs protection from the sun or rain, as the case may be, a brim hat of felt or waterproof stuff is better than a cap, while on thickly overgrown streams a close cap, of cape style, with piece that may be let down over the neck and ears is to be preferred. Where gnats, black flies and mosquitoes are troublesome some men like the light helmet filled with fine-mesh netting, while others consider any attempt at protection by means of the fly net utterly [illegible] and pin their faith to oil of citrina or some other ointment. I have tried both and found both a help, but neither infallible.

WADING STOCKINGS

As has been said, fashion has little to do with the selection of fishing clothes. Comfort and convenience are the things to be considered. If you have had experience you know better than I can tell you the necessities and superfluities; if not, the general suggestions here offered and a visit to a good sporting goods shop should make the selection easy. After all clothes are the least important part of a good fisherman's knowledge.

—H.

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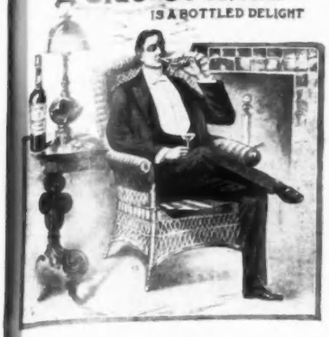

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AS SEEN BY HIM

COMMENT ON MANNERS—LONDON AND NEW YORK AS TO MATTERS OF HEATING—DISAPPOINTMENT OF THE LONDON CABBY—HIM REJOICES FOR HUMANE REASONS OVER THE DISAPPEARANCE OF THE CABBY'S HORSE—PREFERRED WINES—KEEPING WELL

PErhaps I am too conservative, and perhaps, as the days go by, I shall be called an old fogy, but I do believe in gradual rather than in radical changes. We are now in a period of transition. Our civilization, our manners, our way of living are all widely different from those which prevailed even ten years ago. We have turned over a new leaf with a new century. But there is deterioration as well as improvements.

We are less provincial, less sensitive. We are losing much of that sublime self-consciousness, which sometimes was the cause of our being laughed at, during the nineteenth century.

In England, they are deploring our influence. The American face, the hurry, the noise, the clamor and the uproar are beginning to take possession of the British metropolis. But the English are more opposed to changes and they are fighting every innovation. Sometimes they improve upon our ideas. Mr. Charles Battell Loomis wrote some amusing letters which were published in the Sun, last summer, and I believe that he has made a book out of them. They are mostly exaggerations, in the American style of humor. But I do not agree with him in what he says about the discomfort of English homes. It is remarkable how they have assimilated our methods of heating and to-day, you will find mansions built in the time of Elizabeth, equipped with a much better system of piping than our own. Here we steam and we bake, and there they control the heat so as to make it the proper temperature for healthy living. English people will always be what is known in this country as "fresh air fiends," and I agree with them in this idea. Americans are beginning to be a little more sensible and they are going back to the days of their ancestors, when people were more healthy, because they remained out in the open air and because also they insisted on having fresh air let into their apartments. I know that we all suffer with the cold when we go abroad, even in summer. This winter, I have met several people who fled from the Riviera to come to New York. They were frozen, they said and if they wanted comfortable tropical weather, they could go to Southern California, or Florida or to the far south or again to the West Indies.

The Londoner is bewailing the disappearance of the London cabby, a character in his day. Dickens in one of his earlier Sketches, sang the requiem of the Linkman. Instead of the jolly red-faced cabman with his ever ready repartee, the stands have lines of solemn foreign-looking men who manipulate electric and steam motors which are fast controlling public traffic on the other side. I am glad however that with the cabby disappear also the unfortunate horses, illfed, ill treated and miserable to behold. I only hope that a cheap system of motor cabs in this city and other large centres in the United States will do away with the "night hawk" and other vicious cab systems prevailing, a blot on our civilization. I have my accounts to render with drivers of motors, and I do confess that the self-propelled vehicles have done away with the beauty and picturesqueness of the Avenue and Park drives during the season, but the motor has proved the friend to the ill treated horse of high as well as of low degree. I can dispense with "Cabby" even in London. With the registering motor cabs, as exists in Paris, introduced here, a great reformation will be effected. Cabs are necessary. No matter how large our stable or how varied are the contents of our own garage, we prefer at times, to patronize the public service. Cabs can never be made so cheap, as to allow the most objectionable elements in town to ride in them. They will be obliged to take the cable and underground and overhead trams.

Marmaduke is bewailing the loss of vulgarity. He even puts the blame upon Americans. Marmaduke is a clever paragraph writer in various London publications. He insists that a little bit of vulgarity is necessary for comfort. He is suffering with a mental indigestion of the toujours perdrix. However I am glad to find that Americans have had an influence on some of the objectionable British traits, just as London has been the means of bringing refinement into our lives. Just now, we are most amiable, one to the other, if we may believe the kind words of Mr. Bryce.

The Americans are drinking less heavily. I have never known a season, where in good society there has been less tippling, than the one which has just closed in New York. On the other hand, the "swell mob"—I do not know any other name for them, the concourse of persons who flit from restaurant to restaurant, west of Fifth Avenue, have taken up the old habits of the better class. The cocktail has been celebrated in their plays, in their comic operatic entertainments and it has even been introduced, I believe, into one of Puccini's Operas. When we entertain, we pay much more attention to the vintage of the wine, than to a lavish use of it. When we take champagne, we always have the dryest and we know that certain years are better than others. In this way, we take from that sparkling wine the odium of vulgarity, with which it has been previously associated. The fearful expression "opening wine" does not prevail now, even in the lower circles.

Two wines are in general all one has at dinner, and two luncheons, but at the latter refections, one can have whisky and soda. Some mineral water, either still or aerated is taken with whiskies. At luncheon with the hors dœuvres, sherry is passed around, and later some light white or red wine. Moselle and Rhine wines are favorites. The best physicians who treat the former fashionable complaint, indigestion, allow the acid wines in small quantities or whisky with mineral water. Dr. Herbert Alderson, an excellent authority on this subject, says: "Spirits or wine taken reasonably and with thought and care, aid digestion" and again that "Strong spirits or wines taken on an empty stomach, where there is no food in the stomach to further dilute the spirit injures the coats of the stomach and destroys digestion." He quotes a bibulous epicure who told him that it was not drinking that killed anyone, but that it was learning to drink. Dr. Alderson also says that two tablespoonfuls of diluted spirit is all that is requisite for digestion. I have always thought that the taking of whiskey or strong spirits just before a meal, was a mistake. This seems now to be shared generally at clubs and in society. White wines are much better than red, because they contain little tannin or sugar. Champagne is not good for the dyspeptic, although it may be used moderately. For dinner, one uses sherry with the first course and champagne after the soup. If any liqueurs are taken, I think a little brandy is the best. Irish whiskys are now used instead of Scotch. At least they are the fashion. In England one drinks more, on account of the climate, but that is not necessary here.

But after all, we can be our own doctors—and I say this without disparagement to the worthy and useful profession.

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FOR DESCRIPTIONS OF FASHIONS SEE PAGE 536—A

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MUSIC

(Continued from page 536—B)

Mr. Wesley Weyman, resident pianist, and a teacher at the Institute of Musical Art, gave a piano recital at Mendelssohn Hall, 4 April.

The programme included sonata in D major, Mozart; Sonata in B minor, Liszt; and Scherzo, largo, menuetto, prelude posthume, and two studes, Chopin.

Miss Edith Rogers, mezzo-soprano, gave a song recital in the East Room of the Waldorf-Astoria, Tuesday afternoon, 9 April.

The four-part programme was devoted to Italian, German, French and English songs.

OPERATIC NOTES

THE Manhattan Opera Company will close its season with the week ending 20 April. We shall very soon be able to publish a résumé of Mr. Hammerstein's first year as operatic impressario, with more definite information as to his plans for next season.

Calvé, having proved a good investment at $1,500 a night, has been re-engaged to sing a few times during 1907-1908. Outside of her appearances with the Manhattan Company the French diva will devote all her time next season to concert work on tour. Meanwhile what of that fine artist, Mme.Bressler-Gianoli, whom we all acclaimed a short time ago as the promising new Carmen! Mr. Hammerstein would do well to remember that New York admires this charming Italian-Swiss soprano, even though most of us may be unaware of the fact that Mme. Bressler-Gianoli's services are valued at ridiculously low figure as compared with Calve's.

Boston is still talking about the enormous success achieved by Geraldine Farrar in her old home. As one critic remarked after her opening performance in Romeo et Juliette, "Geraldine Farrar and Boston, each had made good, and in no uncertain fashion." Mr. Conried will no doubt feel more kindly towards Boston hereafter.

ORCHESTRA NOTES

NEW York and many other cities, as well as Boston, will be glad to know that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, is to retain his post for at least one year more. Dr. Muck was under engagement to resume his directorship of the Royal Berlin Opera in the autumn, but by special intervention of Emperor William, the eminent German conductor is permitted to continue his splendid work with the Boston Orchestra for another season.

Emil Paur, conductor of the Pittsburg Orchestra, has informed the trustees of that organization that before signing a contract for another season he must be assured of an annual salary of $15,000 (he now receives $10,000), an enlarged orchestra, and the elimination of small cities from his road tours. It is said that the trustees are disinclined to grant these demands.

The Cincinnati Orchestra is to be disbanded owing to trouble with the musical labor union. This means that Frank van der Stucker, an admirable conductor, must seek employment elsewhere.

The recent death of Fritz Scheel has left the Philadelphia Orchestra without a leader.

It is reported that Campanari, late associate conductor of the Manhattan Opera, is likely to be chosen as successor to the lamented Scheel.

Victor Herbert and his Orchestra inaugurated a spring season of Sunday concerts at Daly's Theatre, 31 March.

PADEREWSKI NEXT SEASON

THE important announcement is made that Paderewski will return to the United States this autumn, and his first appearance in New York is to be in a recital at Carnegie Hall, 2 November. The famous pianist will remain in this country till the spring, and expects to play about one hundred times in nearly as many different cities.

It is practically assured that Paderewski will bring with him the completed score of his new Symphony, which is to have its first performance by the Boston Symphony Orchestra at Boston.

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Eighty-second Annual of the National Academy of Design. Oil paintings and sculptures. Until 21 Apr.

Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. Until 20 Apr.

Ehrich's. Portraits by old English, French, Spanish and Dutch masters. Until 15 Apr.

Salmagundi Club. Oil and water-color pictures and sketches by Rudolph F. Bunner. Until 14 Apr.

Keppel's. Paintings and etchings by Anders Zorn. Until 13 Apr.

Oeheme's. Paintings by Henry Golden Dearth. Until 15 Apr.

Art Students' League. Works of the late Rudolph Dulon. Until 16 Apr.

Katz's. Paintings by Mathilde De Cordoba. Until 15 Apr.

Clausen's. Landscapes by Rockwell Kent. Until 13 Apr.

Powell's. Paintings of horses and dogs by Wm. J. Hoyt. Until 13 Apr.

National Arts Club. Fifteenth Annual of the New York Society of Keramic Arts. Until 15 Apr.

O'Brien's. Collection of Line Engravings by masters of the nineteenth century. Until 27 Apr.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800

Lenox Library. Tenth exhibition of works by contemporary American artists.

Chicago. Art Institute. Annual of the Chicago Architectural Club. Until 21 Apr.

Philadelphia. Pennsylvania Academy Fourth Annual Philadelphia Water-Color Exhibition. Until 27 Apr.

Pittsburg. Carnegie Institute. International Exhibition of Paintings. Until 13 June.

Providence. Art Club. Annual exhibition of paintings. Until 16 Apr.

EXHIBITIONS TO COME

New York. 333 Fourth Ave. First Annual of the Guild of Book Workers. 25 to 29 Apr.

Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May. Exhibits received 19 and 20 Apr.

Chicago. Art Institute. Annual Exhibition of American Water Colors, Pastels and Miniatures. 30 Apr. to 9 June.

Cincinnati. Art Museum. Fourth annual of paintings. 18 May to 17 July. Exhibits received until 1 May.

Muncie, Ind. Art Association's Exhibition. 16 to 27 May.

Richmond, Ind. Art Association's Exhibition. 11 to 25 June.

Worcester. Art Museum. Tenth Annual Summer Exhibition of Oil Paintings. 31 May to 22 Sept. Exhibits collected in New York, Boston and Philadelphia, 6 and 7 May. None received later than 15 May.

AUCTION SALES

New York. Mendelssohn Hall. The collection of paintings formed by the late Stanford White. 11 and 12 Apr. 8 P. M.

Silo's (Uptown) Paintings collected by Mr. Edward Brandus. 18 and 19 Apr. 8 p. m. On view from 14 Apr.

GOSSIP

SEveral of the "one man" exhibitions now being held at the dealers' galleries in New York are more than usually interesting. At Clausen's a small collection of land and sea views by Rockwell Kent includes An Ocean Headland, A Northwest Morning, Evening Stillness and Afternoon on the Sea. At the Powell gallery are pictures of dogs and horses by Mr. J. Hays and at the Oehme gallery recent paintings by Henry Golden Dearth.

The exhibition of pictures and sketches in oil and water colors by Rudolph T. Bunner at the Salmagundi Club is attracting a good deal of favorable attention.

Among the recent exhibitions that of paintings from Dr. Alexander C. Humphreys' collection of American works, at the Lotos Club, was a noteworthy one. The standard of the works in this collection is exceptionally high, including examples by William Morris Hunt, George Inness, George Fuller, Wyant and Homer Martin.

At Macbeth's gallery William Keith, the California artist who lost all his possesions in the earthquake last year, has recently been showing a small collection of landscapes of his native state—among them Twilight, Gray Day, San Romona Valley, Autumn, Sonoma Creek, and in the Grove.

Another exhibition of interest held at Kraushaar's gallery during the first week was that of works by Adele Herter. All were portraits and among the best was that of Mr. Abbot Herter, her husband, painted with Japanese surroundings; and those of Miss Westcott, Miss Bosworth, Miss Wyman and the two little Hoyt children.

On 1 May the fortieth annual exhibition of the American Water Color Society will be opened with a private view, at the American Fine Arts gallery in New York. This will be the closing event of the present art season, for after the end of May there is little to be seen in New York except the permanent collections at the museums and in the dealers' galleries. The society show will consist of original works in water color, blacks and whites, etchings and miniatures, never before publicly shown in New York, and one prize of $300, given by Mr. Wm. T. Evans, will be awarded to the most meritorious water color exhibited by an American artist. The jury of selection consists of Messrs. E. Irving Couse, Cullen Yates, R. M. Shurtleff, W. H. Drake, Francis C. Jones, Chas. Mente, Henry B. Snell, Wm. S. Robinson, Wm. T. Smedley, Jules Guerin, Chas. Warren Eaton, and Walter Shirlaw; and the Hanging Committee of Messrs. Edward H. Potthast, W. Granville Smith, and Leonard Ochtman.

A number of paintings gathered by Mr. Edward Brandus, the well-known New York art dealer, will be sold at the Fifth Avenue art galleries on the evenings of 18 and 19 April. Among the works are: a portrait of Mme. De Pompadour in the costume of a Sultana, by Van Loo; A Bacchanale by Alma Tadema; La Mente sous Bois, by Diaz and a portrait by Gainsborough.

The interesting loan collection of colonial silver, manuscripts, portraits, miniatures and books, gathered by the Colonial Dames of New York, for the Jamestown Exposition, were shown last week at the Metropolitan Museum of Art, in New York. There are over 500 items in the collection, among them portraits of Nicholas Bayard and his wife (who was a sister of Governor Peter Stuyvesant) said to be by Van Dyck; of General Philip Schuyler, by Gilbert Stuart, and a pastel of Robert Livingston, by Copley. Among the other objects are valuable laces, antique jewelry and embroideries.

It has been found impossible to have a fine arts exhibit at the forthcoming Jamestown Exposition, which will open on 26 April, owing to the lack of suitable space. This is greatly to be regretted, as comparatively few important exhibitions of paintings are held in the south. There will, however, be many small displays of art objects collected by different societies which should prove of interest and importance.

A bronze statue of Captain John Smith, by William Couper, of New York, will be erected on Jamestown Island and unveiled while the exposition is in progress, probably in September. It represents Smith dressed as a courtier, and is presented to the country by the Society for the Preservation of Virginia Antiquities.

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IN THE PARIS SHOPS

RARE ENGRAVED BUSTS—TREASURES OF ANTIQUE SHOPS—BLACK CHANTILLY OVER WHITE CHIFFON—BLACK-AND-WHITE STRIPED VOILE OVER PINK—A CORSET HOUSE

THE most interesting things in Paris are the shops of the dealers in antiquities. Tucked away, as they are, in obscure corners, one is constantly coming unexpectedly on them. For example, in passing through a much-travelled but rather dingy street the other day, I chanced upon a wonderful place. After an hour spent there I came away so possessed by the charms of the wonders shown me by the affable old dealer that I found I had forgotten to inquire the price of a single article.

First of all was an enthralling bust of Julius Caesar, only three or four inches high. It is crowned with laurel leaves and draped in antique fashion. On its breastplate is carved the head of Medusa. It is all carved from a beautiful chrysolite of a lovely dark green and wonderfully chiselled. The drapery is carried to one shoulder, and held by a clasp, every detail showing the wondrous skill of the artist. The dealer told me this bust had only recently come into his possession from an old Spanish family. To them it came from an old convent of Santo Domingo, in Granada, being part of a collection of twelve busts of Roman emperors, all carved from precious stones by the great graver Annibal Fontana, by order of King Philip II, somewhere about the year 1570. The dismantling of so many churches has made it possible to secure statues of carved wood and stone. I saw and admired some of these at this shop. Here also are some marvellous Parisian faiences alluring in their deep and brilliant colors.

Far across the city, in the oldest part of Paris, in my wanderings one day my attention was held by an old chair standing before the door of a shop. It was a veritable bégéré of the time of Louis XVI. True, it was reduced to its frame, but that was built as strong as iron, and my vivid fancy pictured it repolished and recovered with the beautiful brocade of the period. No modern chair is so comfortable, so luxurious, as one of these bérgéres, low and deep it was, and broad; I longed for it. The price was $19.

Inside the shop I found a stunning old copper jug, the metal like velvet—it was old and smoothed by time, and with a glow that only age can give to this beautiful metal. The cost was $3.

A pair of old French lamps with little cavities to hold oil for the tiny wicks, and with the ring at the top as a convenience for carrying about, as they did in those times, were of shining brass, also smooth and velvety in quality. They were $6.

On one of the hills of Montmartre, half hidden between large shops, I found one of the old lace making shops that always delight me, where the lace was fascinatingly cheap. Of Irish lace was a bewitching little bolero of the new form, large enough to form the whole garniture for a corsage, and only $9. Another of similar shape was all of embroidered batiste, the batiste a deep ivory color, the work beautifully done. This was $18. Long sleeves of lovely Cluny lace were $4.

For blouses was a material striped alternately with lace and tucking, price $1.50, it being half a yard wide. A lovely Dutch collar of Bruges lace was $7. Besides manufacturing lace, they mend here old laces so that one cannot detect the mended places, and at a price that seems incredibly low.

From here to the smartest part of fashionable Paris is a long step, but lace suggesting other feminine fripperies, I must tell you of some delightful things I saw at a great gown maker yesterday. As I entered the reception room wonderful living mannikins were walking about gowned in the latest productions of the hands and brains of the establishment. The reflecting mirrors doubled and redoubled the kaleidoscopic combination of colors till my eyes ached. At the moment I was more interested in accessories of the toilette than gowns themselves, so I speedily escaped to a quieter corner. Here I found wholly fascinating scarfs and parasols to match—the dernier cri. One set, called the Trianon, was made of black Chantilly lace, over white chiffon. The edge of the white chiffon was trimmed with white Mechlin lace, about two inches wide, the edge just peeping below the scalloped edge of the black lace. Edging this was a border of embroidery done in a rose and leaf design in natural colors. The little thing for the shoulders was more a mantle, however, than a scarf, for it was shaped over the shoulders into leaf-like forms that reached nearly to the elbows. In front the ends fell long. The price of the parasol was $70; the price of the mantle was $116. Expensive, to be sure, but of real lace, and an absolute novelty.

More simple was an exquisite long, straight scarf of dull, leaf-green Ninon voile, edged on the sides broadly with soft taffetas. The ends were oddly embroidered in fine silk cord, mingled with this embroidery were little bobs of silk, wonderfully designed and achieved. A deep, heavy green silk fringe finished the ends. The parasol was made of the same materials, the cord embroidery forming a deep border, and it was also trimmed with the fringe. Of this set the parasol was $55, and the scarf $75. Can you fancy anything more artistic than these things, with a trailing, fluffy white gown.

A white scarf and parasol with rose embroidery were very lovely. Heavy white fringe adorned these also. The parasol was $60; the scarf the same price.

A wonderful toilette was made of the new, wide-striped, black and white silk voile. The stripes were very wide—quite four inches; but the skirt was so full and the corsage so cunningly devised, that there was no exaggeration. And cleverest touch of all, it was hung over palest pink chiffon, so that a wonderful grayish, misty effect was given to the whole, that carried it quite out of the region of the commonplace. The price was $120, and appeared to me very reasonable for such a gem of a gown. They told me that their stunning tailored costumes begin at $100, and their afternoon gowns at the same price.

At the present moment when ornamental buttons are in such demand I am glad to mention some novel ones of leather designed by a clever woman, and lately exhibited. They are of the size of a one-franc piece, and beautifully embossed in colors. These are 80 cents apiece.

She has also charming hat pins in the fashionable ball shape, and large. These are $1. They may be made to order in any color, or combination of colors, to match the hat or costume.

Near the Luxembourg Gardens in a street bearing the name of a kingly house, is an establishment where the most elegant—the most modern—corsets are made to order by a man and woman, in a scientific manner wholly approved by the medical world. Carefully measured and fitted, one is not allowed to leave the place until perfection is attained. Never have I seen so much comfort accompanied by so much chic, and grace, as in their productions, and at a price no higher than one pays for an ordinary corset. These people publish an interesting little pamphlet, called Le corset au point de vue Esthetique et Physiologique, dealing with corsets from their beginning to the present time. It is well illustrated, showing all the different forms of corsets worn, from the really comfortable cotte-hardie of the middle ages, worn alike by men and women, to the dreadful affairs that came later of bone, steel and iron—veritable instruments of torture. The price of the corsets begins at $10, rising according to materials employed. These skilled people treat with their corsets all manner of deformities, straightening shoulders, flattening backs, and reducing unseemly flesh.

An exclusive old novelty house started in London by a woman over a hunderd years ago, and carried on by her descendants ever since, has had a branch house here since 1872. Dignified and conservative, it still adheres to its old traditions of never advertising. It has always the most enchanting things, and lately I have had the privilege of inspecting some of its choicest wares.

Bewitching in its novelty is a liquor service of silver-gilt and cut glass. There are in the set three jugs banded with silver gilt, and having covered nozzles of the metal—they are wonderfully graceful in form. The tray is all of the gilt, with a pretty openwork edge rising an inch above. The twelve glasses are also slenderly metal bound. The set complete is $89, but jugs ,tray, and glasses may be bought separately: the tray at $20, a jug at $20, and the twelve glasses for $12.

There are claret jugs of beautiful cut glass, wonderfully adorned with tops and handles of silver gilt, charming in shape, for $84. A stunning tall glass pitcher, with silver gilt trimmings, has an inner part for ice, so that the drinkable may be kept cool without dilution. This is $50. The same thing in plated ware—the best white metal—is $20. They have a fascinating Directoire work box for the drawing room, desirable now that fashionable fingers have taken again to dainty embroidery. It is of yellow satinwood, shining like satin itself. It is square in shape, and stands on slender legs to a convenient hight, and it closes when not in use. Inside are all manner of compartments for needles, thimble, scissors, and reels for cotton and silk. It costs $50.

A tea table of the same beautiful wood, charming for a boudoir, is in three tiers of shelves, and set on castors to be wheeled conveniently. With a tea service of fascinating pink French china, for two persons, the price is $96. M. A. F.

Paris, April, 1907.

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[Formerly Miss Martha of W. 22d St.]
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one door from Fifth Avenue
Marcel Waving, Manicuring
Face and Scalp Massage

Vogue, dated 18 April, will be the Spring and Summer Fashions Number. Price, 25 cents.

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NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
ASK YOUR DEALER FOR AND INSIST ON HAVING THE GENUINE
HOSE SUPPORTER
CUSHION BUTTON
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, Mer. 25c. Silk 50c. Mailed on receipt of price.
LOOK FOR THE NAME ON EVERY LOOP

BEIDEMIER WORK

As a relief from the very prevalent white embroidery, of all kinds, the new beidemier work, from Germany, is most welcome.

The heavy cream linen ground and warm richness in which the embroidery is worked are very decorative and the blending of color and variety of stitches used, to get the desired effect, make the work interesting.

The illustration of a pillow shows the design partly worked. The large circle is embroidered in two shades of gold, while the small circle is worked in blues. Three shades of green are used for the leaves and stems, while some yellow dots near the corner give a pretty color touch among the greens and blues. This pillow is sold partly worked with enough Orient thread to finish it.

There is something quaint about the daffodil design. The flowers are gold and white, while the design on either side of the flower is in terra-cotta, copper, gold and brown, with blue pendants. The solid parts are worked in art stitch, while the lines are made in crewel stitch.

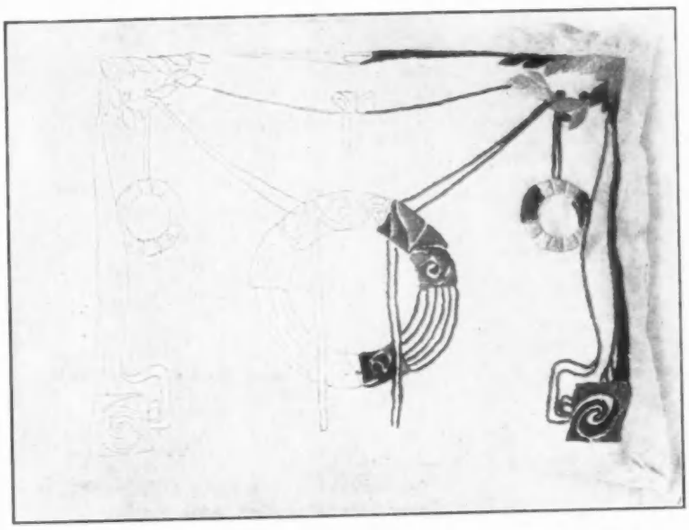
When the daffodil design is repeated it makes a very effective design for an odd shaped pillow for example 15 x25; the same design could be used for the ends of a bureau cover, or sideboard cloth, or for a bed spread. For the latter named purpose the thin ornaments at the side should be omitted and the daffodils placed so that seven groups will be worked at each side and three or five at the foot of the bed, according to its width. The daffodils should have a few lines of stitching above the hem line. The centre could be ornamented by a ring of lines broken by two daffodil heads, at the sides and top and bottom of the circle.

A heavy sash curtain of ivory linen would be very effective if the daffodil design was worked across the bottom; the ornament between the daffdil could be omitted, or worked according to the pleasure of the needlewoman.

The other pillow design does not appear to be well adapted for anything but a pillow, or chair back.

The table cloth design would be effective, either as a small table centre or for a round cloth nearly covering a large round dining table between meals. This must not come beyond the table edge, but should show a narrow margin of wood. The round centre almost covering a table is the latest fad, and many beautiful designs are being worked in Beidemier for them.

Crewel, satin and button-hole stitch are all employed, and very rich effects are produced by the judicious grouping of these simple stitches as well as by a happy choice of coloring. The thread used is called Orient. It is very coarse and lustrous, and fills up the space very rapidly. The designs are carefully marked out, given to the detail of showing the direction the stitches must take. This makes it very easy for workers to get the desired results. The heaviness of the thread makes the embroidery stand out in bold relief from the coarse background of homespun German linen. The designs are mostly in art nouveau style.



THE TRACED DESIGN SHOWS HOW THE STITCHES SHOULD RUN—BEIDEMIER WORK

Needlework of this kind is an outcome of better days, for it can be brought into harmony with the surroundings, and fitted in with the color scheme of each room. The taking up of such needlework at odd moments is a charming occupation, entailing no exacting counting of stitches, or straining of the eyes to count the tiny threads which the needle takes up. Embroidery of this kind should be taken up as a recreation, not as a laborious pursuit, and the fact of its being quickly done, without undue time being spent on it, enhances its value as a pleasant needle craft.

To-day better effects are attained with less work than formerly, and our sofa pillows, table covers, curtains and bedspreads show that we have a better understanding than existed formerly of color and ornament.

DETAIL OF A TABLE CENTRE—BEIDEMIER WORK

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

The girl who would be neat and trim with her neckwear, and is appreciative of any becoming bit of daintiness in this line, should turn her attention to embroidering deep turn over collars of handkerchief linen and affixing them to her last year's turnover collars in place of the butcher's linen embroidered turnovers. The same yoke (which is the correct name for that part of the collar that is so frequently called "stock") can be used, and merely the old turnover ripped out. Keep the one that is now out of style, however, for it will surely come in as a most useful adjunct to some part of the wardrobe at a future date. The latest turn-down collars are being worn as high and as closely fitted as possible and the thin material of which the turnover or turn-down part is made prevents them from appearing clumsy, although the smartest are elaborately embroidered. Plaited, lace-edged jabots of mull are pretty to wear with these.

A pretty insertion can be made for any linen frock by embroidered large dots or French knots in the color of the gown on torchon lace, the linen torchon of course being preferable. Using two colors often makes a more novel effect, and a heavy linen floss should be used for the embroidery. As this floss only comes in white, home dyeing must be resorted to. A dye that comes in a tube with full directions for use, is a solution of the problem, for besides being easy to use, the price is but 15 cents, and all colors are found. This same dye is is useful for laces.

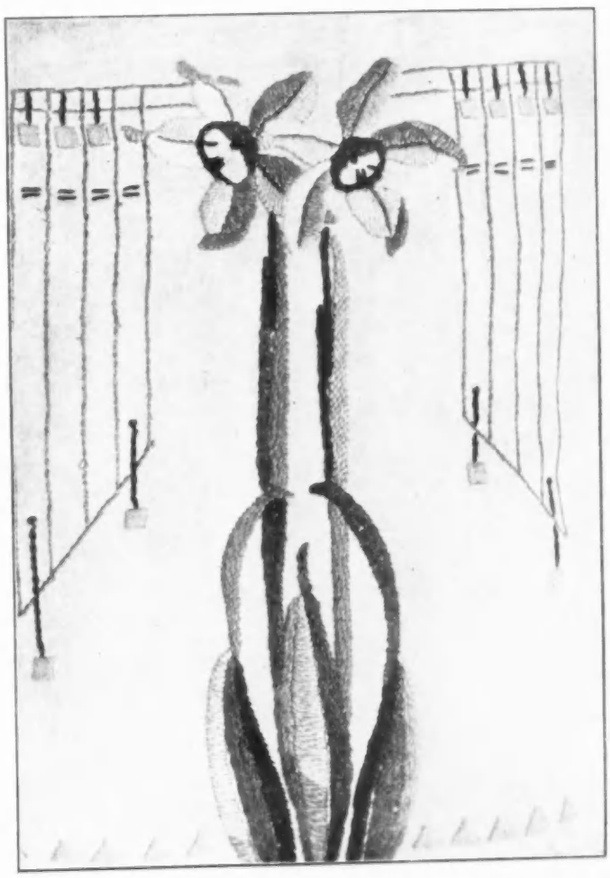
Indications are that little jackets of tinted lace or some light texture are to be worn with the most fascinating of the lingerie frocks; the lace, of course, matching the color of the material, with which it is strapped.

Ornaments that look like pretty conventional rosettes, are made of soutache coiled on edge into a large, flat disc, a frill of very narrow ribbon in a contrasting color showing beyond as a finish.

With the leather ties or pumps, the favored hosiery is very dark tan, or else the exact shade of the dress they accompany.

The amateur milliner will find her task very much simplified if she avail herself of the services of the expert ribbon manipulators that are to be found at many ribbon counters in department stores. Their deft fingers can turn you out a stunning bow or rosette "while you wait," and nothing adds so much to the smartness of a hat as a well made, well poised bow.

The fashion of softening the edges of a medallion or inserting of heavy lace by frills of Valenciennes, point d'esprit, or Mechlin has not in the least abated; the result is one of charming fluffiness and graceful outlines.



HALF OF THE RIBBON DESIGN IS SHOWN IN THIS ILLUSTRATION—BEIDEMIER WORK

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

EVery shopper is intensely interested in the great fluffy ruffs that have arrived during the last week and now hang in tempting display at the counters. Decidedly different is a French model from anything that has been shown before. It is the original of the first sketch and comes in the shape of a small shoulder cape, formed of double layers of mouse gray tulle, with a full narrow ruffle on the edge. There are two of these, while the topmost cape is of fine net pale cream in shade, with a thread of gold so thickly interwoven that in certain lights it appears to be a solid gold mesh. Bordering this runs a ruche of the gray. It is mounted on a band of matching satin with streamers of black velvet at the front that reach almost to the knee. This costs $18.50. One may have it also in brown.

BLACK TULLE

A very full boa, bunched in deep box-plaits until it stands out crisply all about the face, is that shown in our second drawing. Chenille dots are scattered all through it, lending substance to the airy fabric. Long ends of moirée tie it in front. Charming is this neckpiece and far from expensive, the price asked being $5.50.

BARGAINS IN RUFFS

of extraordinary value are offered in the model illustrated in the third sketch, which sell at $2.45 and are procurable in pink, dark and light blue, brown and black. Much durability is insured by their material, a highly dressed mousseline, which is first finely fluted and then plaited, giving ample fullness. The material is pin-dotted in white giving a cloudy effect. The edges are turned back in a deep plain hem. Nothing could serve one's purpose better for spring wear than this style and fabric.

PLAIN TULLE

in all colors, making it possible to match any hat or frock admirably, is made up into fetching ruches that cost but $3.35. Satin ribbons are used as finish.

NEW SUEDE BELT

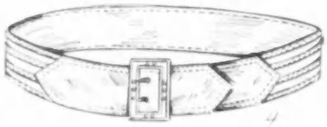
The original of the fourth illustration had but just arrived from the other side when it was shown me, and is particularly worthy of mention as it is out of the common in treatment and unusually smart in effect. The width is between two and three inches, the same all the way round. The foundation is a delicate beige suede on which are laid four narrow straps of sage green in kid of the same finish, which is again used for the solid panel at the front. This fastens through an oblong brass buckle with a double rim, which at intervals holds a small round knob. Such a girdle will never become common and will be chosen by the woman who cherishes individuality in the small articles of dress. Price $4.95.

MARQUISETTE ROBES

are the acme of smartness and good taste in a new model of which the skirt is entirely made save for fitting at the belt. The simple and effective decoration used is in the form of discs, almost the size of a quarter, which are made of closely latticed self color soutache braid. These are placed in a double row, not very near together above the three very wide tucks that finish the skirt at the hem. Triple tucks slightly narrower are introduced above the soutache dots, and the motive repeated still once more, bringing a third row of tucks just above the knee. Ideal is the silky veiling for serviceable frocks which are yet handsome in quality. An odd new shade is procurable in it, known as pilsener, which takes its name from the amber glint of that brand of beer. Apricot, however, is a more æsthetic designation for the tint and fits the color quite well. Also navy, black, cream, champagne and terra-cotta are to be had in this robe, which with the waist and its accessory trimmings costs $85.

EFFLURE

that very delightful cotton voile, which gives irreproachable service and comes in fascinating shades and patterns is once again in the van of popular dress goods. In accordance with the vogue of plaids and stripes it is produced in these designs, one of which, a diagonal plaid in light turquoise blue and white stands ready to make up into a stunning frock. Mauve and white is lovely in a very narrow stripe, with a washing over at intervals of the stronger tone, giving to the whole an ombred character



which is most pleasing. Among the solid colors a pink-toned maize and a rose with leanings toward salmon caught the eye by their delicacy and beauty. The width is 27 inches, the price 75 cents a yard.

PATTERNS FOR LINGERIE HATS

come in white linen ready to embroider at 50 cents. Eyelet designs, practical as well for padded work, are supplemented by the usual scalloped edge.

PINK QUARTZ HAT PINS

are new and attractive, and with a gown or hat of the same color give a finishing touch in keeping with the costume. The tint is opalescent, with some tendency toward mauve. Oval mountings cost $1.50 each, while more elaborate specimens, flat spheres studded with rhinestones, cost $3.50.

A NOVELTY IN SUMMER GLOVES

is put forward by one of the most exclusive houses, and is being taken up by the modish. It is a style already heartily approved by the Parisienne. The sixteen button length gives a combination of suede and handsome silk lace showing in its pattern a heavy cording. The hands are entirely of suede, fastening at the wrist with two buttons, above which is the arm portion of lace. These have been sold in quantities for use at the southern resorts and promise to be much worn during the hot weather. Gray, tan and champagne are the colors in which they come. Price $2.75.

EMPRESS BLUE MARABOUT BOA

The soft downy feathers are made into a round neckpiece, not very wide, with three tails on either side the front, which hang almost to the waist. This new tint is strong and decided, combining the strength of navy blue with the intensity of sapphire. The scarf is of the finest quality and costs $11.95.

A CLEANSING AND DYEING HOUSE

Conscientious and untiring labor, backed by intelligent and thorough knowledge of the science of cleansing and dyeing, have established a certain firm on the highest plane of achievement. Its unprecedented success has for its keynote one point, which in this line of business is of paramount importance, and which if neglected spells ruin to both proprietor and customer, namely, examination. Everything depends on a thorough looking over of the goods sent in to be renovated. If stains are ineradicable or even possibly so the customer is notified that there is a chance of unsatisfactory results; thus there are no misunderstandings resultant upon the work of the firm. The employees in the receiving department are thoroughly trained to make systematic examinations, which are again repeated by those in the work room. If here it is found that anything has been passed over the first time the customer is advised of it before the garment goes to the cleansing vat. Results of these examinations are noted on cards attached to the article, also the exact condition of repair in which the frock, suit or waist arrived, a point put down for future reference in the repair room. This last named department is of the greatest interest, since by it is accomplished that most often neglected point the return of cleansed garments in perfect condition. A corps of needle women resew ripped seams, fasten loose and missing hooks or buttons, catch together the lace at the neck of a waist, and tack back in place the chiffon lining of yoke or cuffs. Nowhere else that I know of are shields both cleaned and replaced so that when taken from its box the owner may don at once the returned costume. In this same work room one may have gowns relined, since the behavior of taffeta under the cleansing process is unaccountable to the most experienced and a new foundation may prove necessary. Estimates are furnished for this. The repairs undertaken are naturally only those within reason, if the tally card shows that the article was sent in a much worn condition the task of putting it in order is not allowed to exceed the usual time allotted for this work. Pressing and repleating is done to perfection, often consuming far too much labor for the first profit of the proprietor. This wealth of attention is insured to the patron, who can here count on absolute fidelity to her interests. All work is done on the premises whereby the head of the firm is in touch with every detail, and no department fails to receive the benefit of constant personal supervision. Those out of town who wish to send goods here are enabled to do so at little extra expense, since the expressage is paid one way on all parcels. Just at this season the bleaching and redyeing of last year's more or less faded linens is of interest to everyone. These processes are undertaken with unfailing success, and transform a dingy old gown or suit into amazing freshness. Bleaching to pure white costs about $4.50, redyeing in the neighborhood of $6. The price of course depends largely upon the style of garment to be treated. Women on all sides hail with joy this method of doing over costumes which without it must have been discarded altogether.

The management owes much of its reputation to the infinite care bestowed on rich table napery. Priceless cloths and centre pieces of lace and linen are entrusted to its methods without fear of mishap. We recommend this firm as unexcelled in all branches of cleansing and dyeing.

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[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

AN IMPORTANT REFORM

ONe of the most encouraging events of recent years to animal lovers is the crusade in behalf of the horse started by the Evening Mail, and rarely in Greater New York has the effort of a journal for the improvement of the condition of animals been productive in a comparatively short time of results so practical and far-reaching.

The cartoons of Homer L. Davenport showing the miseries of the draught horse under winter and other pain-breeding conditions, brought out many letters of commendation and later the N. Y. City Humane Society has taken up the crusade holding meetings in teamsters' halls, where addresses have been made by that accomplished speaker Herbert N. Casson, and Mr. Belais, president of the Society. Mr. Casson laid the blame for cruelty to horses on the corporations which refuse to supply their drivers with good horses, and try to get all they can out of both men and beasts, and pledges the N. Y. City Humane Society to co-operate with teamsters to reduce the hours of work, which are now fifteen.

A TEAMSTERS' WIVES S. P. C. A.

Spurred to activity by the publicity given the subject of anti-cruelty in regard to horses, the wives of teamsters are organizing a society of their own, their spokesman, according to the Mail, being Mrs. Michael Kelly of 208 East Thirty-fourth Street, wife of the head stableman of a large firm of grocers. The intention is, if possible, to form an organization and charge a small fee for membership. The funds from fees will be used to obtain for a sick or injured horse belonging to a member's husband the services of a veterinarian. The hope is eventually that this society of teamsters' wives will have sufficient funds to buy old and sick horses from their owners and send them to farms to end their days in peace. "Mrs. Kelly, seems hopeful that teamsters' wives in large numbers will eventually join her society and that the teamsters themselves can be greatly influenced, but she becomes somewhat pessimistic over influencing the large business firms.

Probably the most effective way of doing this would be the publication of the names of such large concerns as send out unfit animals, for such publicity would not be of a kind that the firms would find profitable.

A CATHOLIC PRIEST TO THE RESCUE

It is so seldom that the Christian Church of any creed concerns itself with the condition of animals that it is especially pleasing to chronicle the good service rendered the cause by the Rev. M. J. Manley, a Catholic priest of Pittston, (Penn.), who not long ago raided a hall at Brownsville, (Pa.), where some 200 so-called sports had gathered to witness a cockfight. The priest rebuked the men for their brutality, stopped the game and threatened them with arrest.

MERITORIOUS EXAMPLE

The World received a special despatch in regard to this incident, and also noted in another edition the outrageous cruelty of Peter Cannon, who according to his own statement lives on a farm near Yonkers, and who, not content with beating his horses with a whip lash while seated on his truck, jumped down and marked their faces with the butt end of his whip. His brutal actions attracted the attention of Mrs. Harriet Wilson of Two Hundred and First street who ran out and begged him to stop his cruelty. For answer he hit the off horse a blow that broke the poor creature's jaw. The humane woman had Cannon arrested. When arraigned he attempted to justify his cruelty by saying that the off horse was balky. Magistrate House, after commending Mrs. Wilson for her humane action, held Cannon in $500 bail for trial in the Court of General Sessions.

SOME FACTS ABOUT INDIA AND CRUELTY TO ANIMALS

An effort has been made on several occasions by ethical teachers from India to persuade the world that animals are not as cruelly treated in that country as they are in Christian lands. The theory appears to be hardly tenable in view of the terrible torture of animals in India which was the cause of an appeal made to Lord Minto, representing the government of Great Britain, by Labhshankar Laxmidas, an East Indian humanitarian, the text of which is published by Dawn the anti-vivisection journal of Baltimore. The East Indian recounts in his appeal that in the October 1906 Nineteenth Century, the Jam-e-Jamshed (Bombay) of 18 October, and the Bombay Samochar of 30 October, he learns the following appalling facts in regard to the treatment of animals and fowls in India. The pigs, lambs and fowls are impaled alive upon pointed stakes in a certain religious ceremony in many parts of the Telugu country, that priests drink blood of sacrificed animals, and that in Tamil villages, one of the pugaris, who is sometimes painted to represent a leopard, flies at the sheep like a wild beast, seizes it by the throat with his teeth and kills it by biting through the jugular vein. That on the last Dasera holiday a buffalo was done to death in the Indore State by a crowd of men striking the poor creature on all parts of its body with swords, knives and spears. That at Coimbator and other places, miles-long rows of tied up goats are crushed to death under wheels of a heavy chariot that is driven on the bodies of the wretched victims on the Dasera holiday. In these and several other ways thousands of dumb defenceless animals are horribly done to death in the name of religion, and the perpetration of such shocking deeds is sanctioned by the Government of India, as shown by the Anti-cruelty act of 1890, which expessly states that nothing in the act shall render it an offense to kill any animal in a manner required by the religion or the religious rites and usages of any race, sect, tribe or class. The humanitarian East Indian acknowledges that the Government ought not to interfere in the killing of animals in the name of religion, but he contends it is the sacred duty of the Government to prohibit by law the perpetration of horrible cruelties, a consummation he has been petitioning the authorities for since 1899. He concludes by insisting that the torture of animals means the moral degradation of the tormentors. Dawn pertinently says "false is the claim to christianity by a nation that sanctions such atrocities." It is ridiculous as well as sinful to send missionaries to the poor Hindu until the churches of Great Britian and the United States have joined the humane movement, which had its inception and its development up to now outside the churches.

GULLS

The American Magazine in a very informing article on sea gulls draws attention to the exceeding service they render to man. They are the most useful birds of the water fronts of our cities. Some groups of them on the Pacific coast leave the rivers and ocean at daybreak every morning and sail inland for many miles, skirmishing about the country to pick up a living in the fields, following the plow all day as the blackbirds, and fighting for angle worms. Others have been seen to rummage daily about pig pens and gorge in the offal thrown out from the slaughter houses. If any bird is useful to man, the gull is certainly of great economic importance as a scavenger.

Vogue is $4.00 a year by subscription, which includes all the numbers as issued. 11 East 24th Street, New York.

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NOTE—Vogue patter have the trimming part in green paper, the lin parts in brown, and t main parts in plain tiss

DESCRIPTIONS OF PATTERNS

No. 1187.—Frock of white pongee, with guimpe of eyeletted batiste embroidery. The waist is a separate jumper, with vestees embroidered in two shades of green. Stitched bands of pongee outline the jumper in surplice fashion, and edge the mandarin armhole and sleeve. Silver buttons are used as trimming. The belt is boned to fit the figure, lined with taffeta, and embroidered in front to match the vestees. The skirt is nine-gored, with two inverted box plaits running to knee depth in front and graduated to the back of the skirt. From these stitched straps extend to the waist band. The materials required to make this model in medium size are 12 yards pongee, 27 inches wide; 2 yards batiste embroidery.

No. 1188.—Black and white striped foulard morning frock, trimmed in bands of black satin and gilt buttons. High crush girdle of satin. The yoke and sleeves are of fine handkerchief linen embroidered in scallops and dots. Bias bands of the material trim the waist and sleeves. The skirt is plaited below the waist to hip depth, and laid in three wide tucks of graduated depth at the bottom. The materials required to make this model in medium size are 14 yards of foulard, 1 yard of satin; 1 yard of handkerchief linen.

No. 1190.—Plain butchers' linen shirt waist and collar embroidered in Marguerite pattern. Insertions of French crochet or Cluny are placed on each shoulder, and up the front to yoke depth. The materials required to make are 3 yards linen; ¾ yard of lace.

1189.—Tub gown of pale blue linen, embroidered in dots and scallops. The pa includes the collar. The waist is laid in tucks from shoulder to waist, both back front. The skirt is seven gored, with a verted plait in the middle back. The b trimmed in a wall of Troy design of th broidery. The material required to ma gown is 11 yards of linen.

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CARMEN SYLVA

(Continued from page 540)

It is to be suspected that it was not wholly by reason of her mental gifts that divers men of learning fell beneath her sway at this time, devoted as she was to intellectual pursuits and little as she seemed to be attracted by the splendor and gaiety of the magnificent Russian court.

In 1866, the people of Rumania, erected in 1859 into a principality subject to Turkey by the union of Moldavia and Wallachia, deposed their prince-regent Alexander John I, and elected Prince Charles of Hohenzollern as their sovereign. Charles, a member of the Prussian royal family, was then a subaltern in the dragoon-guards, and he learned from the Berlin daily newspapers that his candidacy for the throne had been submitted by the government to a plebiscite of the Rumanian people. Elected, he accepted with characteristic decision though the office was beset with difficulties and not a few dangers. By his talents both as prince and soldier Charles of Rumania has since amply justified the confidence placed in him by the people who called him to rule over them.

Three years after his accession Prince Charles made a visit to his native land. At Baden-Baden, his cousin the Crown Prince of Prussia, on match-making bent, expatiated at great length on the beauty and charms of the Princess Elizabeth of Wied, and Charles accepted the Crown Prince's offer to bring about a meeting at Cologne. The affair was concluded with royal expedition, Prince Charles formally offering his hand a few hours after he had seen his bride for the first time. No wonder that an astonished "Already!" was Elizabeth's reply to the proposal of her impetuous lover.

There were no considerations of policy or politics, however, in the sudden capitulation of the young prince, and the hearts of both were genuinely engaged. A month later, November 15, 1869, the royal couple were married at Neuweid in the presence of Queen Augusta of Prussia, afterwards the Empress of Germany, and her suite. The Princess-Regent of Rumania, as she became by her marriage was then in her twenty-sixth year. The Prince and his bride journeyed to Bucharest by way of Vienna and Budapest, making the trip down the Danube on the imperial yacht placed at their disposal by the Emperor of Austria. At the capital, gaily decorated in their honor and given over to festivities, the bride was received with every mark of affection. Rumania, however, newly enfranchised from the bondage of the Turk, was at this time in a very unsettled condition, and a disappointed political party soon made the new princess and her husband the objects of violent attack. Intrigue and vituperation at length brought the despairing Prince to the point of abdication, a step from which he was with great difficulty dissuaded. The outbreak of the Franco Prussian war rendered still more trying the situation of the German Prince-Regent and his consort, for the Rumanian upper classes were almost wholly French in education and sympathy. The trials of the unfortunate Princess Elizabeth, yearning, in spite of her homesick longings, for the affections of her new people, eager to serve them, but misunderstood and the victim of factional strife, were grievous indeed and a sad sequel to the happy tranquility of the five preceding years. The birth of the little Princess Marie in September 1871 brought consolation to the mother's heart, well-nigh broken four years later by the child's death. No children have since come to take the place of the merry little soul who gladdened the Rumanian Court for those four brief years, and the penalty of royal childlessness has accentuated the grief of the parents, for the succession has been vested in the King's nephew.

In 1877 broke out the Russo-Turkish war, decisive in its bearing on Rumanian history. From the day of his accession Prince Charles had quietly prepared for throwing off the hateful yoke of the Turkish suzerainty. On his accession the Rumanian army was practically non-existent. At the hour he signed the convention with Russia allowing the Czar's forces free passage through his dominions he was commander-in chief of a well-drilled, well equipped army of 50,000 men and 180 guns. His proffered assistance was at first refused, the Russians anticipating an easy vicotry over the Turks. The sanguinary failure of their first assaults on Plevna put a new face on the situation, and the grand-duke Nicholas, the Russian commander-in-chief, a cousin of the Princess Elizabeth, sent a dispatch to Charles urging him to pass the Danube. The prince took the field joyfully and his troops bore a conspicuous and honorable part in the stubborn operations that were necessary to reduce the indomitable Turks. Prince Charles achieved distinction as a commander in the campaign and won the hearts of his soldiers by his personal bravery. At home Princess Elizabeth devoted herself to her country's service no less heroically, or less effectively. She organized hospital corps, directed the activities of thousands of noble Rumanian women who volunteered their services as nurses and was tireless in her visits to the hospitals, where her presence, her words of cheer and sympathy were a benediction to the wounded soldiers. She did not spare herself the actual duties of a nurse, and too often for her own health, she assisted at some terrible operation. Nor were these her only tasks. In the absence of her husband the royal functions devolved on her. Bucharest lay on the direct route from Russia to the army at the front and she had constantly to do the honors of the court on the arrival of some exalted Russian personage on his way to or from the scene of operations. What with her indefatigable labors for the sick and the round of receptions, audiences, ceremonies and state functions of various kinds at which she was forced to preside, it is no wonder that her robust health gave way.

Prince Charles, after the fall of Plevna, made a triumphal entry into Bucharest, of which Osman Pasha, the heroic defender of Plevna, was a spectator. Rumania's reward for her participation in the struggle was the recognition of her independence by the powers, followed by her advancement to the rank of a kingdom in 1881, in May of which year Prince Charles was crowned king with a crown made from the metal of a cannon captured at Plevna. The Princess Elizabeth was crowned queen-consort at the same time, the magnificence of the ceremonies being limited only by the resources of the capital. "Mama Regina" was the title which the people affectionately added to the official designations of the new Queen. The widows and wives of officers who had fought during the war presented her with a statue of herself, representing her as holding a cup to the lips of a dying soldier She thanked the donors for the honor done her in terms as felicitous as modest:

"This figure sculptured in marble does not represent me alone," she said. "It represents all of you who have made the same sacrifices, with the same affection and the same devotion; for my action alone would have been too insignificant had we not all worked together as one and the same person for the same end and with the same thought. May this statue then be a monument of all the Rumanian women who like our heroes have done their duty to their country."

It would not be true to say that it is to the death of her child that Carmen Sylva owes the birth of her poetry, for she had never entirely foregone the joy of metrical expression. A mother's grief, however, drove her to seek in the labor of a poet alleviation of her sorrow and she produced a series of translations in German from the works of her friend, the celebrated Rumanian poet Vassili Alecsandri. She was highly complimented upon this effort by critics of repute who urged her to publish her work, but for a long time a self-distrust and doubtfulness as to the compatibility of literature and royalty made her hestiate to present her writings to the public. In 1880, however, she resolutely entered the world of letters in which as poet and novelist, and not as queen, she has won an honored place.

In 1882 she published her "Pensées d'une Reine," crowned six years later by the French Academy, which awarded its author a gold medal of honor. To have won so signal a distinction by virtue of her own gifts must have been singularly sweet to one already raised so high by birth and fortune. In characterizing her literary work, her Rumanian biographer Bengesco, pays her the following tribute:

"When Carmen Sylva takes up the pen she does so because she has something to say, and that something is always inspired by noble sentiment or generous thought. . . . In all her works there is a large and abundant flow of elevated thought, lofty sentiment and an ardent aspiration toward the good and the true, a perpetual pouring out of an enthusiastic upright loyal soul thirsting for justice, uttering

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CARMEN SYLVA

(Continued from page 557)

boldly what it feels, feeling profoundly what it utters, and all the surer of divine mercy for having been tried by suffering and misfortune."

Carmen Sylva's literary work has been varied. The fifty-odd volumes which she has published include poetry, short stories, romances, historical novels, biographical studies, tragic and lyric dramas, comedies, and metaphysical and psychological essays. Though she excels as a story-teller, she is a poet above all, and both French and German literature are the richer for the delightful verses she has contributed to them. By her beautiful poems dealing with the scenery, life, legends, history and folk-lore of Rumania, displaying as they do a glowing and creative imagination and a great power of picturesque delineation, she has not won literary laurels alone but has rendered patriotic service of a high order to her adopted country.

The story of the last decade of the life of Carmen Sylva is one of tranquil though unremitting labor. She has been indefatigable in her efforts for improving the condition of the women of Rumania, in promoting the industry of the country, and in supervising the numerous philanthropic institutions which she has been instrumental in founding or enlarging. It is a noteworthy fact that the total revenue derived from her pen she has long devoted to charity. She takes great delight in the illumination of manuscripts and many splendid specimens of this kind of work have come from her hand. She is also an adept in fancy work and many Rumanian churches have been recipients of exquisite specimens of her handiwork. A conspicuous exhibit among the laces shown at the Paris Exposition of 1900 was a piece wrought by the Queen of Rumania. A pupil of Rubinstein and Clara Schumann, she is an ardent lover of music and a pianist of no mean capacity. Concerts in which she frequently takes part, are regularly given at the palace to audiences composed of the most distinguished persons of the capital. In this, and more practical ways, the Queen has greatly contributed to the advancement of musical culture in Rumania.

A magnificent philanthropic work to which she is now applying her inexhaustible energy is the foundation of an independent city for the blind. Of Rumania's meager six millions of population, a full twenty thousand are sightless, so it will be seen that the city, though unrestricted as to nationality or creed will not lack for inhabitants. Already two hundred buildings are being erected on the site of "Vatra Luminosa" (The Lighted Hearth), as the new city is called, purchased for the purpose near Bucharest, and the indefatigable Queen is devoting herself to planning, building and financing that city for her subjects with a youthful vigor and enthusiasm.

In closing this brief sketch of Carmen Sylva, true poet, true woman, true queen, we quote from some noble pages penned by her on reaching her sixtieth birthday a few lines into which she has compressed an autobiography: "During the first half of my life I experienced all that a human being can endure of sufferings without example, of trials without number, of vicissitudes without name. The second half of my life has been filled with incessant labor and great care. What is left to me will henceforth flow on slowly, while I await the hour when shall open for me the celestial gate through which all my loved ones have passed and from which there beams such an effulgence that the events of this life can no longer disquiet me."

FOR THE AMATEUR GARDENER

CRIMSON FOUNTAIN GRASS

Some of this beautiful ornamental grass should be in every garden. It grows four feet high, being of a deep coppery bronze color, and of graceful symmetrical form. The long waving plumes are of a tawny crimson color, the whole effect of the plant being that of a fountain in play. It must have a permanent location. It harmonizes well with most plants usually found in the hardy border, and should be set in clumps of a dozen plants grouped together. It will stand partial shade, but the coloring is finer if it have plenty of sunshine. As the plants are permanent, give them heavy rich soil, enriched with manure and bone-meal, and see that the drainage is good. They are fine to intersperse among the bi-colored Japanese grasses on the lawn, or as edgings for large Canna beds.

TWO NEW PETUNIAS

There has been a great advance of late years in the petunia. This season sees one fine distinct variety of each of the two most beautiful classes. "Rosy Morn," is the latest advance in the small free-flowering section, the kind used for porch and window boxes and as bed plants. They form nice bushy plants, and are covered the whole season with a myriad of these brilliant carmine-pink flowers, with a pure white throat and centre. The other novelty is in the Superbissima class, having wide-open fluted flowers with a clear bright golden shade passing to glistening white at the centre. These are the best for pot culture, and make fine large beds. They both should be started in the house and shifted on until they come into four-inch pots, in which they should be in bud and bloom when the ground is warm enough to plant them out. Give them the richest possible soil, well drained, and in a sunny location, and water well, after sun-down, during July and August. The best one is "Rengold."

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This is the finest of all the Pentstemons, and the rival of the petunia, phlox and geranium as a bedding plant. It grows about two feet high, and every branch is covered with gloxinia-like flowers, in many shades and colors including red, rose, cherry, carmine, pink, lilac and purple. Give good culture, planting them where they are to bloom, and thinning out as they touch, to a foot apart. Give rich soil, with an addition of bone meal, and plenty of water during the hot season.

NEW ROAD DUST REMEDY

The following reports on dust laying are of especial interest in this age of badly kept streets and dust-producing automobiles.

The Medical Society of Bordeaux (France) in a recent publication, called attention to the evils arising from this cause and the number and nature of diseases directly traceable thereto. Tar seems to have many advocates as a layer of dust, but its use has been found to have some disagreeable accompaniments. Sea salt and sea water have been proposed as cheaper and more effective remedies than tar. The idea of using sea salt seems to be based upon its well-known property, especially when in large grains, of absorbing the moisture of the atmosphere. It is this property, it is claimed, that will dampen the dust and thus prevent its dissemination. Doctor Carl, an eminent chemist of Bordeaux, exploits the merits of sea water. He mentions the fact that when salt extracted from sea water becomes damp it is because of the impurities it contains (pure salt not being hygroscopic), carbonate of magnesium and calcium being the principal impurities which provoke this liquefaction.

It has been suggested that these salts might be put into the ordinary water used for sprinkling the roads. As prepared in the laboratory, however, or as found as residuum in the factory, carbonate of magnesium and calcium have a market value which would make their general use very expensive.

Doctor Carl points out that these salts abound in sea water, from which, if evaporated in great shallow trays by the rays of the sun, the different salts crystallize in order of insolubility, chloride of sodium being the first to separate, while the others, more soluble, accumulate in the remaining water. A few quarts of this "mother sea water," having no value, mixed with a ton of ordinary water, Doctor Carl declares, will be found most efficacious in laying the dust and preventing its dissemination. The expense would seem to be trifling. No disagreeable odors would offend the nostrils and no deleterious effects follow its use.

In American places not far from the sea, in such localities as New York, Boston, Philadelphia, New Orleans, and San Francisco, the method advocated by Doctor Carl might be found both inexpensive and beneficial.

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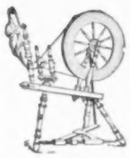

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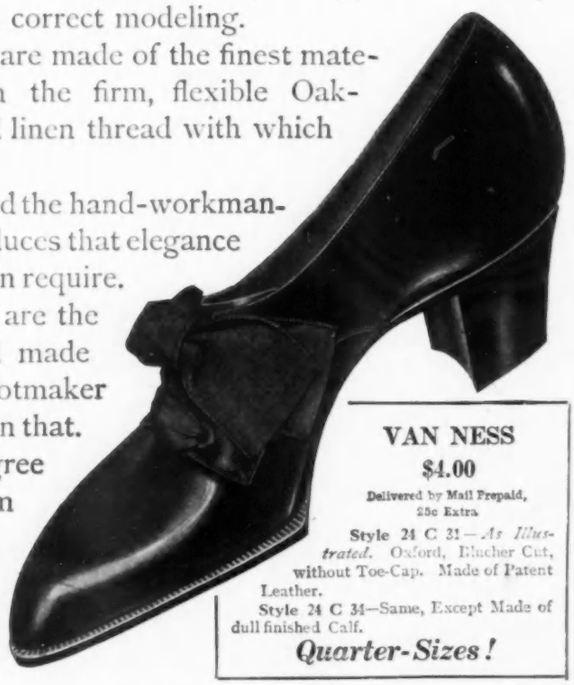

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